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SCHOLAR Study Guide

# **National 5 English**

## **Unit 1: Reading for Understanding, Analysis and Evaluation**

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# Topic 1

## Reading

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#### Learning objective

By the end of this topic, you should be able to:

- understand what the National 5 RUAE exam will require you to do;
  - understand what is meant by 'understanding', 'analysis' and 'evaluation';
  - identify where to find articles that will prepare you for the exam;
  - learn strategies to develop your vocabulary.
-

## 1.1 What are U, A & E?

Whenever you read a text—from text messages to Facebook posts, from newspaper articles to novels—you automatically read for understanding, analysis and evaluation, whether you know it or not. In the exam paper, you slow down that process.

- **Understanding** is thinking carefully about making sense of the text and the writer's ideas. In other words, you focus on *what* the writer is saying.
- **Analysis** is thinking carefully about the language choices the writer has made when writing the text, such as the vocabulary they choose and how they structure their ideas. In other words, you focus on *how* the writer has expressed their ideas.
- **Evaluation** is thinking carefully about the effectiveness of both ideas and language, making up your own mind about whether the writing convinces us about an opinion or an argument, gets information across well, or succeeds in entertaining us. In other words, you focus on *how well* the writing achieves its purpose.

This unit will help you to develop the skills needed to help you become a more successful reader. It will focus on the RUAЕ paper. All the skills you develop here can help you with the Scottish Set Text and you will also be able to transfer your knowledge to your own writing, especially your Portfolio.

## 1.2 Sources for reading

One of the best things you can do to improve your marks is to read as widely as possible. This is because reading broadens your vocabulary and makes you more knowledgeable about the world around you; both of these things will allow you to understand an RUAЕ passage more easily.

The RUAЕ paper is a passage of non-fiction. Usually, this will be a piece of journalism from a newspaper or a magazine, or an extract from a non-fiction book. In the past, the SQA has used articles from *The Times*, *The Independent*, *The Observer* and *The Guardian* newspapers. So an easy and enjoyable way to prepare for the exam is to regularly read this type of writing. The articles that will be of most use to you are known as feature, comment, opinion or editorial pieces. They could be on any topic at all—find the ones that interest you the most.



**Sources for reading activity**

Go online



Visit some of the websites listed below and find articles that you are interested in. Add the websites you like best to your favourites. Return regularly to read something new.

**BBC News**<http://www.bbc.co.uk/news>**BBC News: Magazine**<http://www.bbc.co.uk/news/magazine>**BBC News: Special Reports**[http://www.bbc.co.uk/news/special\\_reports](http://www.bbc.co.uk/news/special_reports)**The Guardian: Comment is Free**<http://www.theguardian.com/uk/commentisfree>**The Guardian: Opinion Weekly Videos**<http://www.theguardian.com/commentisfree/series/comment-is-free-weekly>**The Herald: Opinion**<http://www.heraldscotland.com/opinion/>**The Independent: Voices**<http://www.independent.co.uk/voices>**The Observer: The Debate**<http://www.theguardian.com/theobserver/series/the-debate>**The Scotsman**<http://www.scotsman.com/>**The Telegraph: Comment & Analysis**<http://www.telegraph.co.uk/comment/>**The Telegraph: Personal View**<http://www.telegraph.co.uk/comment/personal-view/>**Sight & Sound**<http://www.bfi.org.uk/news-opinion/sight-sound-magazine>**Focus Magazine**<http://www.sciencefocus.com/>

Use the following reading log to record the articles you read every week.

- Reading quality newspaper articles will help improve your Reading for Understanding, Analysis and Evaluation skills.
- It may also suggest possible topics and arguments for your Writing Folio.
- Use the suggested list of publication websites and sources to find interesting articles to help you complete the log.
- Your teacher might also give you articles to read and log.
- Aim to read at least one article per week.

<b>Title</b> <b>Author</b> <b>Source</b> <b>Date</b>	<b>Purpose(s)</b> inform, persuade, entertain + <b>Audience(s)</b> most likely to be interested in topic	<b>Summary</b> of main points, arguments and ideas (avoid specific details)	<b>Two new or complex words</b> from the article with definitions	<b>Personal response</b> What are your thoughts and opinions on the topic?
<b>Title:</b> 'Lego faces getting angrier, study finds' <b>Author:</b> John Jones <b>Source:</b> The Guardian <b>Date:</b> 12/06/13	<b>Purpose(s):</b> <ul style="list-style-type: none"> <li>• to inform</li> <li>• to persuade</li> <li>• to entertain</li> </ul> <b>Audience(s):</b> <ul style="list-style-type: none"> <li>• parents</li> <li>• nursery teachers</li> </ul>	The number of angry expressions on Lego figures is increasing, happy faces decreasing.  May be due to more Lego figures being based on theme/stories involving conflict.  Some are concerned this may adversely affect children's development.	1. <b>Perceived</b> —past tense of verb 'perceive': to come to realise, understand, see or believe something.  2. <b>Upshot</b> —noun: the final result, outcome.	The article made me wonder how appropriate kids' toys are today and if they really have an effect on how children grow up.  They probably do, but I think there are more damaging toys out there than angry Lego faces that we should be worried about.

*National 5: Non-fiction reading log*

## 1.3 Vocabulary

It is possible when you read a passage that you might not know the meaning of some of the words. In these situations you should not panic or give up: you do not need to understand every single word to follow the writer's ideas. Furthermore, there are steps you can take to work out the meaning of an unfamiliar word.

### 1.3.1 Use the context

Look at the rest of the sentence or the paragraph for clues about the meaning of the word.

#### Context clues

Go online



The feisty female hero is now a staple of young adult fiction. Take Katniss Everdeen in Suzanne Collin's epic Hunger Games trilogy. Think about Tris Prior in the Divergent series. Even Hermione Granger, Potter's much brighter sidekick.<sup>[1]</sup> The idea of the young(ish) girl who takes on the regime pops up again and again<sup>[2]</sup>; it's a winning formula<sup>[3]</sup> for writers, particularly after the incredible success of the movie versions of those books. While other trends in writing for young people might change, the female hero who finds herself battling oppression and tyranny is always popular<sup>[4]</sup>.

#### Notes:

- [1] Three examples of well known female characters from popular books —suggests a 'staple' has something to do with being an important part of.
- [2] Suggests a 'staple' is something common or regularly found in many books.
- [3] A recipe, method or pattern; suggests a 'staple' is an element or part of the success of a book that can be repeated over and over.
- [4] Suggests a 'staple' is something people recognise and like.

**Q1:** Read the context clues, then choose the definition of 'staple' that best fits the context.

- a) A small metal fastening used to hold pieces of paper or wood together.
- b) An advantage or benefit.
- c) A main or important element.
- d) A character.

.....

On any given Saturday night in any given British town centre, the streets ring<sup>[1]</sup> with the tap-tap of staggeringly high heels, the smashing of carelessly discarded bottles and glasses, and, of course, the sound of raucous laughter. In fact, it's no longer simply enough to have a good time. Now you must be heard having a blast. Loud shrieks<sup>[2]</sup> of hysteria, bellows<sup>[3]</sup> of joviality and a look-at-me-loudly-enjoying-myself<sup>[4]</sup> hilarity echo up and down<sup>[5]</sup> our high streets as the boys and girls come out to play.

**Notes:**

- [1] Suggests 'raucous laughter' is a sound loud enough to echo in the street.
- [2] Suggests a loud and wild sound.
- [3] Suggests deep and loud
- [4] Suggests noisily showing off, attracting attention.
- [5] Suggests the laughter is loud enough to fill the whole street.

**Q2:** Read the context clues, then choose the definition of 'raucous' that best fits the context.

- a) Unexpected and surprising.
  - b) Gentle and musical.
  - c) Angry and vicious.
  - d) Loud and harsh.
- .....

When was the last time you sat down to watch a programme at its scheduled time, on your sofa, in your living room? I'm not sure I can remember. <sup>[1]</sup>My TV viewing habits are now best described as peripatetic. With Amazon Prime, Netflix, and Love Film all easily accessed through technology that can fit into my pocket —and on demand services for almost every channel —it's no wonder most of us prefer to watch 'TV' when it suits us. The name 'Sky Go', in fact, sums it all up<sup>[2]</sup>: we consume the latest must-sees on the hoof<sup>[3]</sup>, binging on box sets; we catch up on Eastenders on BBC iPlayer on the bus home from school or work<sup>[4]</sup>.

**Notes:**

- [1] Suggests 'peripatetic' means not at home, not at a fixed time.
- [2] 'Go' suggests movement or travel
- [3] Suggests watching while doing other things.
- [4] Suggests watching while travelling.

**Q3:** Read the context clues, then choose the definition of 'peripatetic' that best fits the context.

- a) Travelling from place to place.
- b) Unhealthy and dangerous.
- c) Fixed, never moving.
- d) Regular and constant.

### 1.3.2 Make connections to words you know

Look at the word carefully to see if it reminds you of other words you know. The whole word, or the main part of the word (the root), might look familiar.

#### Connect to words you know

Go online



My father ran our house in an antiquated<sup>[1]</sup> manner. As the 'head of the family' he demanded complete authority over everyone, including his wife and children. Unfortunately, I was not a naturally servile<sup>[2]</sup> child. I would often make the mistake of questioning his decisions or disagreeing with his point of view. And although I would spend the weeks that followed impoverished<sup>[3]</sup> and full of regret, sulking over my lost pocket money and cursing my father's strict ways, there was never any real enmity<sup>[4]</sup> between us. It was just the way he was.

#### Notes:

- [1] Looks like 'antique'
- [2] Looks like 'serve', 'servant', 'service'
- [3] Looks like 'poverty'
- [4] Looks like 'enemy'

**Q4:** 'Antiquated' means...

- a) modern.
  - b) strict.
  - c) old-fashioned.
  - d) unhappy.
- .....

**Q5:** 'Servile' means...

- a) obedient.
- b) healthy.
- c) noisy.
- d) naughty.

**Q6:** 'Impoverished' means...

- a) long.
- b) tiring.
- c) depressing.
- d) poor.

.....

**Q7:** 'Enmity' means...

- a) love.
- b) hatred.
- c) friendship.
- d) humour.

### 1.3.3 Break down the word

Even if you don't recognise the root of the word, there might be another part of the word —the beginning (prefix) or the end (suffix) —that is familiar.

#### Common prefixes

Go online



**Q8:** Match the following meanings with the common prefixes.

against, opposite	bene-
between	micro-
earth	dic(t)-
environment	terr(a)-
equal	auto-
good, well	bio-
great	equi-
heat	inter-
life	uni-
mind, soul	anti-
one	therm-
out, away from	eco-
self	magn-
small	psych-
speak, say	ex-

.....

**Q9:** For each prefix in the table, write down all the words you can think of that start the same way and share a similar meaning. When you have written down as many as you can, have a look at the answer.

**Common suffixes**

Go online



**Q10:** Match the following meanings with the common suffixes.

comparison	-ful
fear of	-ward
filled with	-less
in the direction of	-(i)est
like, nearly	-(i)er
most	-ology
past tense of a verb	-s
person, professional	-ian
plural, more than one	-ish
study of	-phobia
without, missing	-ed

.....

**Q11:** Write down all the words you can think of that end with the suffixes *-phobia*, *-ward* and *-ology*. When you have written down as many as you can, have a look at the answer.

### 1.3.4 Work out the word class

Identifying the word class or 'part of speech' that an unfamiliar word belongs to will help you understand its relationship with the words around it, and make a better educated guess at its meaning.

Word Class	Definition	Examples	How to spot one
<b>Noun</b>	A person, place or thing.	Jane, Zach, mother, teacher, elephant, school, city, Paris, Australia, pencil, park, corner, happiness. . .	<p>Nouns:</p> <ul style="list-style-type: none"> <li>• follow a/an/the;</li> <li>• can be made plural;</li> <li>• can belong to someone or something;</li> <li>• can be the subject of the sentence (carrying out the verb).</li> </ul>
<b>Adjective</b>	Describes a noun.	incredible, genial, beautiful, scientific, active, joyless, tremendous, cuddlier, hollowest, wider, loudest, heavier. . .	<p>Can often end with -able; -al; -ful; -ic; -ive; -less; -ous; -y</p> <p>Can often be comparative (-er) or superlative (-est)</p>
<b>Verb</b>	An action (or state of being).	run, open, love, laughs, thinks, constructs, suggested, drove, learning, continuing, is, are, am. . .	<p>Verbs:</p> <ul style="list-style-type: none"> <li>• are carried out by a subject (a noun);</li> <li>• change tense (past, present, future);</li> <li>• change person (I, you, he/she/it, we, they).</li> </ul>
<b>Adverb</b>	Describes a verb.	quickly, stubbornly, haltingly, gently, regularly, weekly, never, often, almost. . .	Often ends -ly



### 1.3.5 Try an alternative

Use the clues the context gives you, and any parts of the word that are familiar, to replace the word with another you think means the same thing. See if the sentence still makes sense. Try different alternatives to find a word that fits the context most precisely.

#### Alternative words

Go online



Use the context clues to choose the best word to fill each gap.

**Q12:** The parcels were stacked high under the tree, wrapped in the brightest of bows and ribbons. Some were small and promised the opener the shiniest of trinkets and baubles. Some were large square boxes, solidly impressive - a box that might hold a train set or new wellington boots. And some were oddly shaped; who knew what wonder lay inside? The lights of the tree flickered and flashed, illuminating shapes and shadows beneath. I held my breath, overwhelmed by a feeling of .....

- a) anticipation
- b) frustration
- c) happiness
- d) delirium

**Q13:** It was as though she had never seen me before, despite the fact that we had shared the same bench in Biology for at least 5 months. She narrowed her eyes, and peered down at me, and snorted in mockery. The look on her face suggested she thought no more of me than of an irritating fly buzzing in her ear. I cleared my throat and repeated my question.

"Are you free to go to the dance? I mean —would you like to —well, I wondered if you might like to go with, well, me?"

Immediately, she curled her lip. She looked at me with such ..... in her eyes that I resolved never to ask another question, never to study another science, never to leave my bedroom, and never ever to wear a lilac tuxedo to school again.

- a) contempt
- b) delight
- c) embarrassment
- d) discomfort

**Q14:** There were tents and chairs and ice boxes and crates of lager and wellies as far as the eye could see. And from the top of the hill, that was pretty far. So far the weather had held, and there was no sign of the swamp that the campsite had turned into the year before. Then, we had spent three days eating, sleeping, drinking, dancing and gigging up to mid-calf in \_\_\_\_\_ mud; it oozed into every corner of our tent; it splattered against the backs of our legs and parkas; it dripped from the bottoms of boots, bags and trouser legs. At one point I felt like a walking talking hot chocolate.

- a) dry
- b) thick
- c) glutinous
- d) sticky

.....

**Q15:** If you thought that the only thing living on Mars was a little green man and his little green family, it's time to think again. NASA has revealed that flowing water can be found on the planet, meaning life could —potentially—be sustained. It's not the first time life on Mars has been seen as a possibility and not just a \_\_\_\_\_. Mars Curiosity Rover found methane on the surface of the planet, and scientists have known for a long time about frozen water at Mars' poles, similar to our Arctic and Antarctic.

- a) fantasy
- b) illusion
- c) scam
- d) hope

## 1.4 Learning points

### Summary

- The National 5 RUAЕ exam paper is a non-fiction text and a set of questions which will require you to show you can understand what the text is about, analyse how it is written, and evaluate how well it achieves its purpose.
- The reading skills you develop for the National 5 RUAЕ exam are also used in other areas of the course.
- Regularly reading non-fiction writing, such as newspaper articles, is one of the best ways to improve your reading skills and improve your vocabulary.
- You can try to work out the meaning of an unfamiliar word in several ways: use context clues, make connections to words you know, break down prefixes and suffixes, identify the word class, and try an alternative.

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## Topic 2

# Understanding

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#### Learning objective

By the end of this topic, you should be able to:

- identify and justify the audience and purpose of a text;
  - identify main ideas and supporting detail;
  - identify how ideas are structured and linked;
  - understand what it means to explain ideas in your own words.
-

Questions that test your understanding of the writer's ideas make up the majority of the marks available in a RUAЕ paper. It is also true to say that they are the most straightforward question types.

You could be asked to *explain*, *identify* or *summarise* the writer's ideas. You could also be questioned on *how ideas are linked together* and *how ideas are developed*. All of these question types will require you to use your own words as far as possible. The reason you are asked to use your own words is that this proves you understand the writer's ideas.

## 2.1 Audience and purpose

A good starting point for understanding a passage is to think about who the passage was written for and why it has been written. While there are no direct questions about audience and purpose in the RUAЕ exam paper, thinking about these aspects will help you better understand the writer's argument.

### Identifying audience and purpose

Go online



Use the reading log from Topic 1 to practise identifying audience and purpose.

### 2.1.1 Audience by interest

When you are asked to identify the audience for a text, you should think about the kind of person who would want to read it. The main factor which will indicate the intended audience will be the topic. For example, an article on fast food may have an intended audience of fast food lovers, but it may also be of interest to healthy eaters who hate fast food; an article on exams may appeal to students sitting exams, but also to teachers, parents and politicians.

We call those groups of people who have an interest in a topic or issue 'stakeholders'.

**Audience by interest**

Go online



**Q1:** Match each headline with its three audiences: the stakeholders most likely to be interested in the topic.

New report shows link between exam success and online gaming	Scientists one step closer to creating the perfect human	New nuclear power plant brings jobs to rural community	Brussels sprouts named superfood of the year

*Stakeholders:* Doctors, Farmers, Teachers, Nutritionists, Jobseekers, School pupils, Biologists, Religious groups, Video game developers, Politicians, Environmentalists, Chefs.

**2.1.2 Audience by social group**

You might also find it possible to identify more details about the audience than just their interests. For example, certain articles might be intended for a particular age group, gender, or nationality. For instance, an article about preparing to move away from home to go to university is likely to be of most interest to school leavers in their late teens; an article about pensions is likely to be aimed at those of working age or nearing retirement; an article about choosing a national anthem for Scotland is likely to appeal most to a Scottish readership.

However, many texts will appeal to all ages, genders and nationalities. Writers may not have an 'intended audience' at all. So be careful to avoid stereotyping or making unrealistic assumptions about audience based on age, gender or nationality. For example, men and women could both be interested in reading about fashion; readers of all ages can enjoy Harry Potter; many nationalities might want to read about global warming.

### 2.1.3 Working out the audience

There will be any number of clues in a passage that will help you to work out the intended audience.

#### Finding evidence that shows audience

Go online



For each of the three audiences listed in the table, find a sentence from the text that shows that it would appeal to that audience.

#### Q2: Brussels Sprouts Named Superfood of the Year

First grown in Belgium 400 years ago, Brussels sprouts can be found on almost every British dinner table come Christmas. Love them or loathe them, the humble sprout is about to find a level of fame it has never known before. The erstwhile sprout is a hardy veg—a bite-sized relative of the larger cabbage—and requires little by way of pampering. As British winters get warmer, it can increasingly be grown all over the country. So move over mushrooms. Say goodnight goji berries. Adios asparagus. When it comes to fighting cancer and detoxifying our bodies, it's all about the Brussels sprout. In fact, each sprout contains more glucosinolates than any other vegetable along with a host of other essential vitamins and minerals. As an ingredient they are also incredibly versatile. Forget any awful childhood memories you have of a plateful of soggy spouts. Now you are more likely to find them pan-fried with pancetta, stir fried with soy and ginger, or roasted with juicy pomegranate seeds and drizzled with balsamic vinegar. So, if—like many—you've written off the Brussels sprout as a relic of school dinners, now might just be the time reconsider this truly tasty, home-grown superfood!

<b>Nutritionists</b>	
<b>Chefs</b>	
<b>Farmers</b>	

### 2.1.4 Purpose

Texts are often written for a particular purpose. The three most common purposes are to:

- inform;
- persuade;
- entertain.

**Matching texts to purpose**

Go online



Select the most likely purpose(s) for each text.

**Q3:** Recipe book

- a) Inform
- b) Persuade
- c) Entertain

.....

**Q4:** Newspaper report

- a) Inform
- b) Persuade
- c) Entertain

.....

**Q5:** Comic book or Graphic novel

- a) Inform
- b) Persuade
- c) Entertain

.....

**Q6:** Newspaper editorial / 'opinion' or 'comment' piece

- a) Inform
- b) Persuade
- c) Entertain

.....

**Q7:** A short story or novel

- a) Inform
- b) Persuade
- c) Entertain

.....

**Q8:** Charity leaflet

- a) Inform and entertain
- b) Persuade and inform
- c) Entertain and persuade

.....

**Q9:** Political speech

- a) Inform
  - b) Persuade
  - c) Entertain
- .....

**Q10:** A school's uniform policy/handbook

- a) Inform
  - b) Persuade
  - c) Entertain
- .....

**Q11:** A travel guidebook / city guide

- a) Inform
  - b) Persuade
  - c) Entertain
- .....

**Q12:** A travel agent's holiday brochure

- a) Inform
  - b) Persuade
  - c) Entertain
- .....

**Q13:** Autobiography

- a) Inform and entertain
  - b) Persuade and inform
  - c) Entertain and persuade
- .....

**Q14:** Wikipedia entry

- a) Inform
- b) Persuade
- c) Entertain

### 2.1.5 Working out the purpose

Often these three purposes overlap. You may find that the whole piece of writing has a single purpose—for example, to persuade you—but within the article the writer may also use an entertaining story or factual information to achieve this purpose. There will be any number of clues in a passage that will help you work out the intended audience.

Texts that are intended to entertain will often contain humour, personal anecdotes, informal language



and storytelling.

Texts designed to persuade will often contain bias, opinions, emotive language and rhetorical techniques.

Texts written to inform the reader will often contain facts, statistics, lists, examples, and a neutral viewpoint.

**Identifying the purpose**

Go online



Identify the most likely purpose for each of the following.

**Q15:** News study reveals spending too long in front of your television makes people antisocial.

- a) Inform
- b) Persuade
- c) Entertain

.....

**Q16:** Pet Fact File: How to Care for Guinea Pigs and Hamsters.

- a) Inform
- b) Persuade
- c) Entertain

.....

**Q17:** Why Guinea Pigs are better than Hamsters.

- a) Inform
- b) Persuade
- c) Entertain

.....

**Q18:** I don't care what the evidence says: I need my TV fix!

- a) Inform
- b) Persuade
- c) Entertain

.....

**Q19:** Bear Grylls recounts his terrifying encounter with wild cat.

- a) Inform
- b) Persuade
- c) Entertain

.....

**Q20:** 10 good reasons to donate to charity this Christmas.

- a) Inform
- b) Persuade
- c) Entertain

.....

**Q21:** A hilarious slapstick romcom that'll have you clutching your sides with laughter!

- a) Inform
- b) Persuade
- c) Entertain

## 2.2 Main ideas vs. supporting detail

After you establish the audience and purpose for the text, the next thing to do is to the main ideas the writer is putting across, and the details they have selected to support those ideas.

### ***Main ideas***

The main idea is the most important point that the writer makes in each paragraph or the most important piece of information.

Main ideas can sometimes be identified by their location in the paragraph. You will already know from your own writing that it is usual to take a new paragraph for a new idea. Therefore, paragraphs often start with a topic sentence that will introduce the new idea that the rest of the paragraph will go on to discuss. Sometimes, however, a topic sentence might come at the end of a paragraph, summing up the main idea after the writer has spent time making a case, laying out facts or building anticipation.

Wherever it appears in a paragraph, the topic sentence is the hook on which all the other details in a paragraph hang.

**Which is the topic sentence?**

Go online



Identify the topic sentence from each of the following groups of sentences.

**Q22:**

- a) It was not until the 1720s that the word 'orchestra' was used in the sense we understand today: a group of instrumental musicians at a concert or opera.
- b) Nowadays, a musical group will only be called an orchestra if it includes stringed instruments; if it doesn't it may be called a 'band'.
- c) Up until the 16th Century the word 'consort' was the most common term for a group of musicians.
- d) The word 'orchestra' has evolved over a long period of time, coming to mean a very particular kind of musical group.
- e) 'Orchestra' originally comes from the Ancient Greek word 'orkheisthai' meaning to dance and was the name for an area at the front of a stage.

.....

**Q23:**

- a) Because the piano is a stringed instrument but is played by striking the strings with a hammer like a percussion instrument, it is sometimes considered a special section of its own: the 'keyboard' section.
- b) A typical orchestra is comprised of four sections, divided by instrument type, and each section will typically sit together in a specific part of the orchestra.
- c) Woodwind instruments, which are played by blowing air across the edge of a hole or through a reed, can usually be found in the middle of the orchestra and includes flutes, oboes and bassoons.
- d) The string section, which sits nearest the front of the orchestra, will contain instruments such as violins, violas, cellos, double basses and sometimes a harp.
- e) Instruments like trumpets, trombones, horns and tubas are grouped together as 'brass' instruments and are usually seated towards the rear of the orchestra.

.....

**Q24:**

- a) An orchestra comprising fewer string instruments and a greater number of woodwind, brass and percussion may be called a 'dance orchestra' —the kind of group that might accompany a pop singer.
- b) A full orchestra with lots of string instruments and all the other sections is typically called a symphony orchestra.
- c) The smallest kind of orchestra is called a 'chamber orchestra' and can include as few as 20 musicians.
- d) Say the word 'orchestra' and most people picture something similar, but the specifics can vary wildly.

### **2.2.1 Supporting detail**

As well as a main idea, paragraphs will also contain supporting detail. There are many types of supporting detail, including statistics, facts, quotes, examples, anecdotes and comparisons.

## Types of supporting evidence

Go online



**Q25:** Match each example to the correct definition of the supporting detail.

<p><b>Statistics:</b></p> <p>Number facts such as dates, quantities, percentages, measurements. . .</p>	<p>There's no doubt in my mind that things are changing. If I think back to my own childhood, we certainly experienced warmer weather later in the year. Now I almost expect April to be glorious and the summer to be a soggy washout. Last summer, I spent two sodden weeks in a caravan in Wales; I was miserable, the kids were miserable and the dog whined almost constantly to get out.</p>
<p><b>Facts:</b></p> <p>Evidence that can be tested or proved.</p>	<p>Even Prince Charles has spoken out about our need to do more to tackle climate change, saying on ITV's This Morning that, "We don't, in a sensible world, want to hand on an increasingly dysfunctional world. . . I don't want to be confronted by my future grandchild and [have] them say: 'Why didn't you do something?'."</p>
<p><b>Quotes:</b></p> <p>Something someone has said, usually someone known as an expert on a particular issue or somebody famous.</p>	<p>In India, electricity production accounts for 65 per cent of greenhouse gas emissions, while in the UK energy supply businesses are responsible for nearer one-third of CO2 emissions.</p>
<p><b>Examples:</b></p> <p>Specific instances or cases that back up the point being made.</p>	<p>For over 1000 years, the earth's climate has been relatively stable —sitting around 14 degrees. Now, though, scientists are suggesting that the earth's temperature has risen by almost 1 per cent in the last 100 years.</p>
<p><b>Anecdotes:</b></p> <p>A short description of an event, usually personal, that is often funny or interesting.</p>	<p>Changes can also be seen in patterns of rainfall —something we in Scotland know all too well. But, in fact, summer rainfall is actually decreasing in the UK. In North America rain is falling more heavily and causing more devastation than ever before in so-called 'rain events'?</p>
<p><b>Comparisons:</b></p> <p>Looking at the similarities and/or differences between people or ideas or things.</p>	<p>Climate change is also affecting wildlife and plants. Birds, in particular, have been affected. King Rails and Piping Plovers are losing their natural habitats due to rising water levels, and the Red Knot, which migrates around 9000 km every year, is at risk of mis-timing its journey and not arriving in Delaware Bay at the right time to fill up on crab eggs before completing their migration. Arriving just a few days late means missing the egg laying season, jeopardising the whole trip.</p>

The purpose of supporting detail is to expand by giving more information about the main idea; to discuss the main idea from different angles; or to justify an argument with persuasive techniques and information.

### Identifying topic sentences and supporting detail

Go online



Identify the topic sentence in each of the following paragraphs and then decide what type of supporting detail is being used.

**Q26:** They say dog owners grow to look like their mutts. This year's Crufts —the dog breeding equivalent of Miss or Mr Universe —looks set to prove the adage right again. Whether it's the Afghan Hound being paraded around by an energetic hippy from Worcester or a bouncy Yorkshire Terrier led into the arena by a sprightly septuagenarian from, yes, Yorkshire, or the champion poodle (strangely called Macbeth) owned by a hairdresser from Aberdeen, the adage was proven accurate. As a spectator, it all makes for a very entertaining show!

.....

**Q27:** Supporting detail type:

- a) quotes
  - b) facts
  - c) statistics
  - d) comparison
  - e) examples
- .....

**Q28:** The competition means different things to different competitors. For some it is a chance to show off their beautiful, fancy Pomeranians or highly-groomed Portuguese Water Dogs; for others the event is a chance to showcase not just their pet's pedigree but also their skills. Skilled police dogs, hardworking farm dogs and trained rescue dogs are all on display alongside pampered pooches, manicured mutts and handsome hounds.

.....

**Q29:** Supporting detail type:

- a) quotes
  - b) facts
  - c) statistics
  - d) comparison
  - e) examples
- .....

**Q30:** Around 22,000 dogs will compete —with over 3000 being flown in from overseas. 47 countries will be represented in one way or another. The Facebook page for the show has 189,762 likes and at any given time over 10,000 people are talking about the event online. Crufts might be 125 years old this year, but its popularity shows no signs of fading.

.....

**Q31:** Supporting detail type:

- a) quotes
  - b) facts
  - c) statistics
  - d) comparison
  - e) examples
- .....

**Q32:** The Kennel Club —an organisation with the health and welfare of dogs at its heart —runs Crufts. The Club's remit includes: lobbying Parliament on issues concerning dog owners, supporting animal charities, providing pet insurance and healthcare. It also offers dog training and classes for owners on their responsibilities.

.....

**Q33:** Supporting detail type:

- a) quotes
  - b) facts
  - c) statistics
  - d) comparison
  - e) examples
- .....

**Q34:** The competition has defended itself against criticism for many years. Animal charities have often criticised the competition for 'encouraging over-breeding', holding the show responsible for 'causing deformities and disabilities in the name of entertainment'. The Kennel Club has defended Crufts as 'an opportunity to discuss the issue with dog breeders, and work with them to ensure that animal welfare and breeding standards are central to the event.'

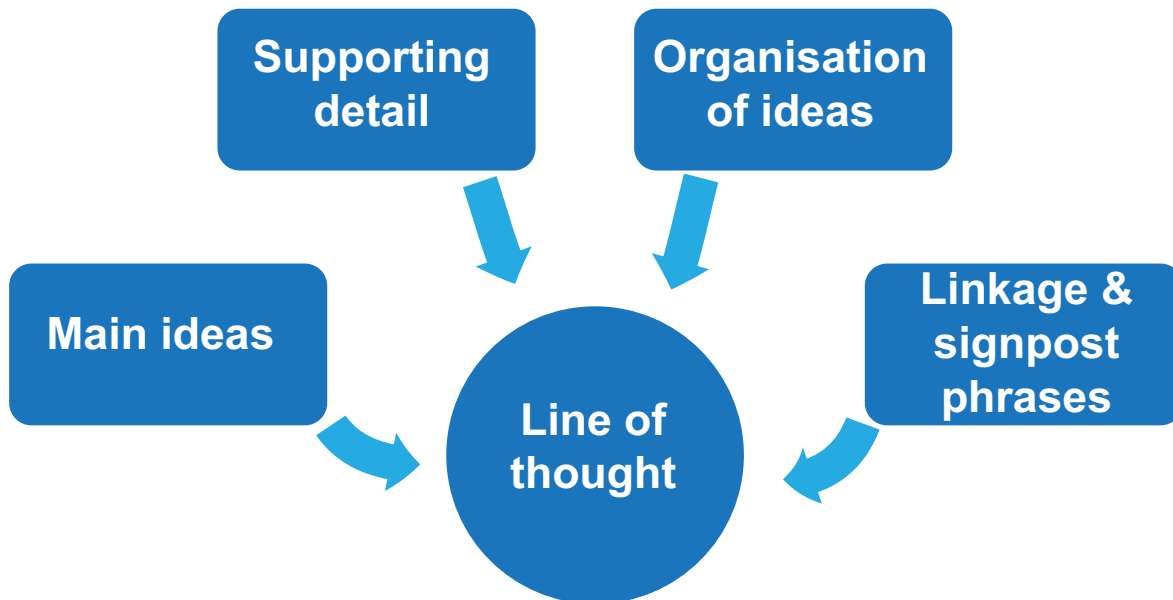
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**Q35:** Supporting detail type:

- a) quotes
- b) facts
- c) statistics
- d) comparison
- e) examples

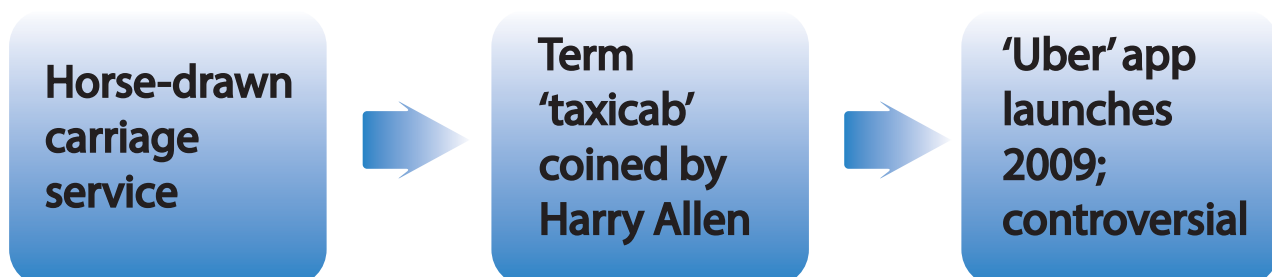
### 2.3 Line of thought and line of argument

Once you have identified a text's purpose and audience, you can begin to examine how the writer has put their various ideas together. The way a writer puts their various ideas together —the sequence they choose, and how each idea is linked to the next one —is called their line of thought. To allow their audience to follow their ideas, writers must have a clear line of thought.



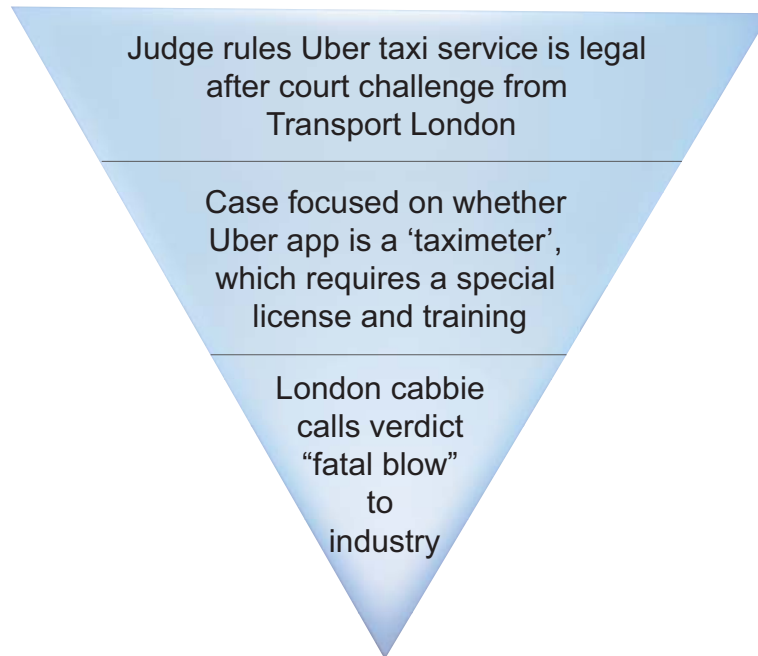
To create a clear line of thought, the writer of an informative text or an entertainment text might use one of these common patterns:

**Chronological order** —starting at an important point in time and moving forwards (or backwards) in time order. Biographies are a good example of this: beginning at birth and moving year by year through a person's life. Most novels, films and plays are also told in time order, to explore how characters change and to show the consequences of their actions. Informative texts may also use this structure.





**Hierarchy of importance** —putting the most important or useful piece of information at the start, then working through the information in decreasing order of importance. Newspaper reports are a good example of this: they will often start with the main facts about an event, then fill in smaller details later on.



**Creating a clear line of thought**

Go online



Reorder the facts to create a clear line of thought. Look for a logical pattern such as chronological order or hierarchy of importance. The first sentence (the topic sentence) is in the correct place to provide a starting point.

**Q36:**

1. The word 'orchestra' has evolved over a long period of time, coming to mean a very particular kind of musical group.
  - It was not until the 1720s that the word 'orchestra' was used in the sense we understand today: a group of instrumental musicians at a concert or opera.
  - Nowadays, a musical group will only be called an orchestra if it includes stringed instruments; if it doesn't it may be called a 'band'.
  - Up until the 16th Century the word 'consort' was the most common term for a group of musicians.
  - 'Orchestra' originally comes from the Ancient Greek word 'orkheisthai' meaning 'to dance' and was the name for an area at the front of a stage.

.....

**Q37:**

1. A typical orchestra is comprised of four sections, divided by instrument type, and each section will typically sit together in a specific part of the orchestra.
  - Because the piano is a stringed instrument but is played by striking the strings with a hammer just like a percussion instrument, it is sometimes considered a special section of its own: the 'keyboard' section. Its position in the orchestra can vary.
  - The string section, which sits nearest the front of the orchestra, will contain instruments such as violins, violas, cellos, double basses and sometimes a harp.
  - Woodwind instruments, which are played by blowing air across the edge of a hole or through a reed, can usually be found in the middle of the orchestra and include flutes, oboes and bassoons.
  - Instruments like trumpets, trombones, horns and tubas are grouped together as 'brass' instruments and are usually seated towards the rear of the orchestra.

.....

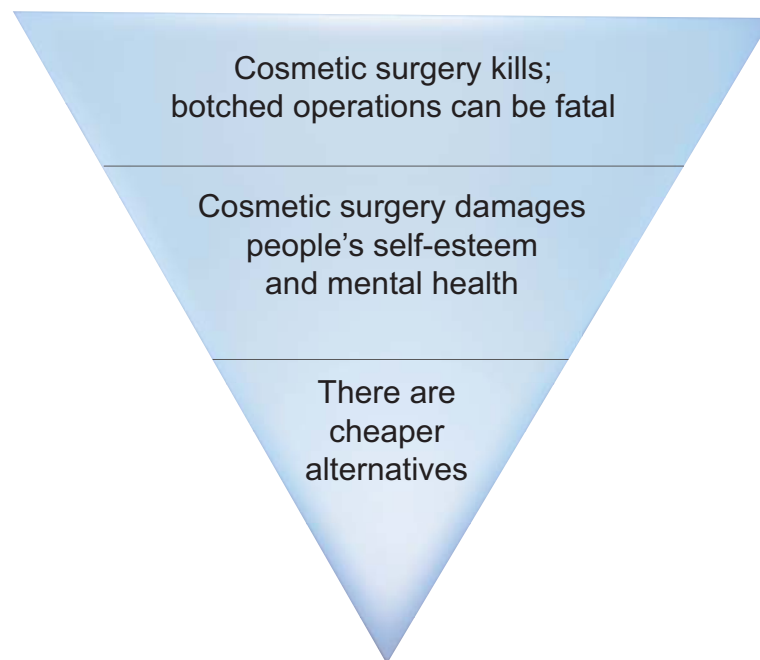
**Q38:**

1. Say the word 'orchestra' and most people picture something similar, but the specifics can vary wildly.
  - A full orchestra with lots of string instruments and all the other sections is typically called a symphony orchestra.
  - An orchestra comprising fewer string instruments and a greater number of woodwind, brass and percussion may be called a 'dance orchestra' —the kind of group that might accompany a pop singer.
  - The smallest kind of orchestra is called a 'chamber orchestra' and can include as few as 20 musicians.

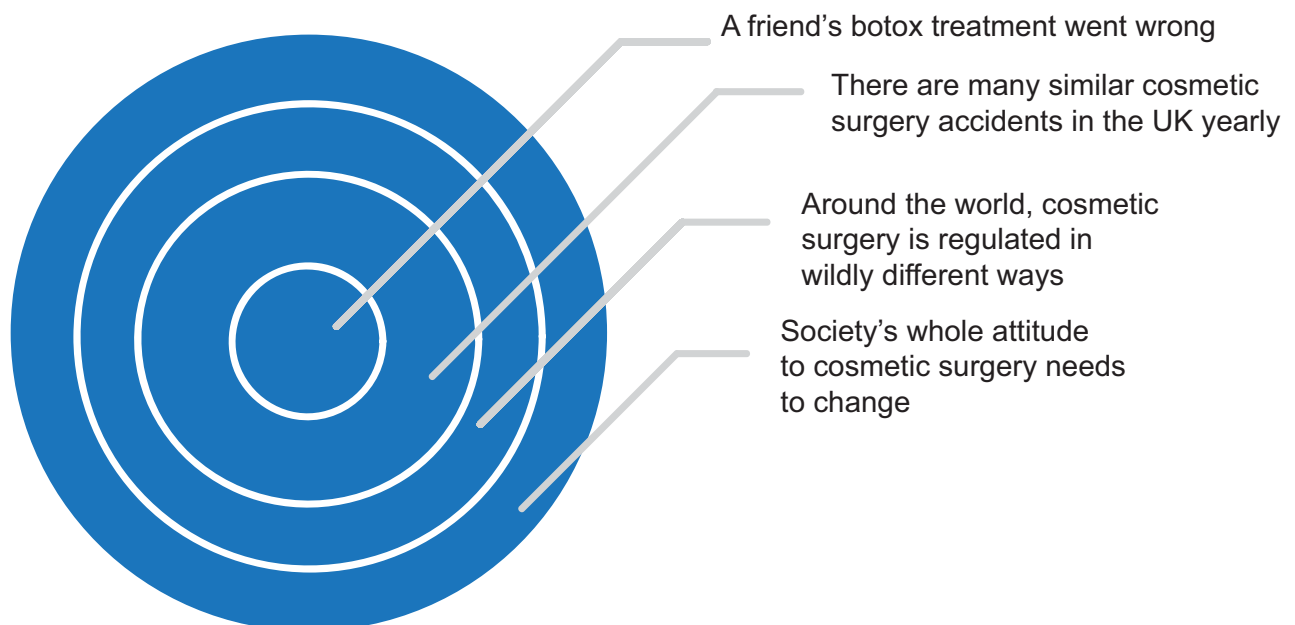
In a persuasive text the 'line of thought' might be called the 'line of argument' instead. It means the same thing: how the writer's points have been joined together in a way that allows the reader to follow their argument (and hopefully be persuaded by it!)

The writer of a persuasive text might use one of the following common patterns to create their line of thought.

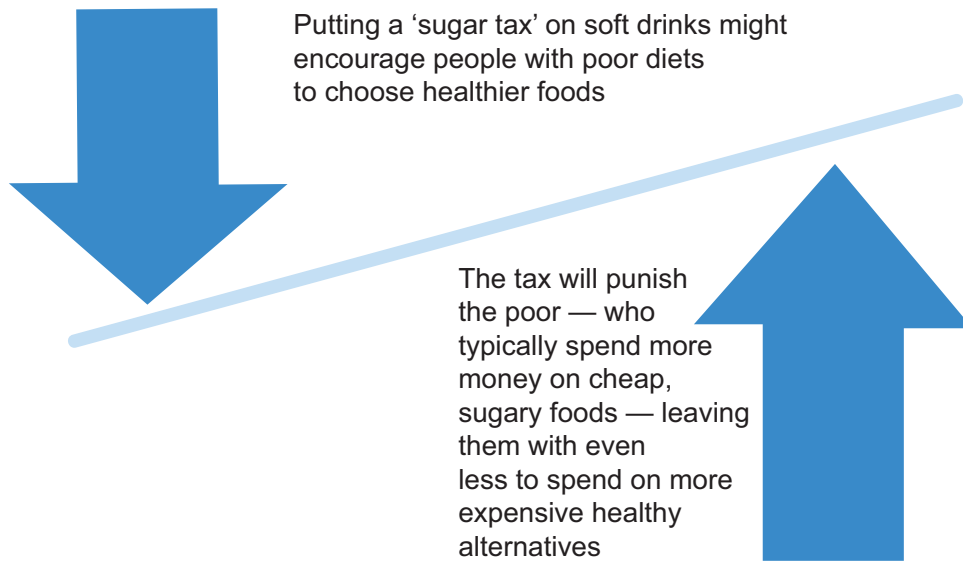
**Hierarchy of importance**—putting the most important or persuasive point at the start, then working through other points in decreasing order of importance or persuasiveness.



**Ripple effect**—starting with a small detail (perhaps a seemingly insignificant event or anecdote) then zooming out to show how that fits into a bigger argument or wider issue.



**Argument and counterargument**—looking at one side of the issue, then looking at points on the other side; for and against.



It is especially important that a persuasive text has a clear line of argument because if the reader cannot follow how the different points and ideas fit together, they will not be persuaded.

Consider the following famous example. Which is clearer and easier to follow?

**Example**

All men are mortal.

Socrates is a man.

Therefore Socrates is mortal.

Socrates is a man.

He is mortal.

All men are mortal.

The left-hand side is easier to follow because the first and second points (the premises) lead logically to the third point (the conclusion). On the right-hand side, it is less clear how the three points fit together.

**Creating a clear line of argument**

Go online



Reorder the following points to create a clear line of argument. Each point should lead logically into the next, leading from the first point to the conclusion.

**Q39:**

1. School uniform is important because...
  - We should try to prevent bullying whenever possible.
  - Without 'cool' clothes, children might be bullied.
  - Some children are poorer than others.
  - Those poorer children might not be able to afford 'cool' clothes.
  - Therefore school uniform prevents bullying because it creates equality regardless of wealth.

**2.3.1 Linkage of main ideas**

The line of thought in a text is not only created by the order of the main ideas; ideas are also linked together.

One way that ideas can be linked together is with 'signpost words' (also known as 'discourse markers' or 'connectives'). Just as a signpost tells you where a road is heading, signpost words show the reader where a line of thought is going.

Signpost words can show that:

- the line of thought will continue in the same direction by *adding* similar ideas;

**Example** Homework takes up time that could be spent together as a family. *Furthermore*, it is often the cause of arguments between parents and children.

- the line of thought will change direction by *contrasting* an idea with the one before;

**Example** Many people assume that the more homework you do, the smarter you'll be. *On the contrary*, research shows that too much homework can in fact be damaging to a child's learning.

- one idea leads to another through *cause and effect*;

**Example** There is evidence that homework has no effect on primary school pupils' academic progress. *Consequently*, many primary schools no longer set any homework at all.

- there is an important idea ahead by *emphasising*.

**Example** There are many reasons to ban homework: it frustrates parents, adds to teachers' workload but, *most importantly of all*, it sucks the fun out of learning for young children.

**Signpost words**

Go online



Sort the signpost words into their correct categories in the following questions.

**Q40:**

Adding	Contrasting

*Signpost words:* on the other hand, and, as well as, whereas, alternatively, moreover, furthermore, additionally, otherwise, instead of, unlike, also, conversely, too.

.....

**Q41:**

Cause and effect	Emphasising

*Signpost words:* especially, because, since, in particular, significantly, therefore, above all, consequently, in fact, hence, notably, so, thus, indeed.

### 2.3.2 Linking sentences

Ideas can also be linked together by linking sentences. A linking sentence is just a topic sentence that connects two paragraphs together. It will refer back to a previous idea, then connect it with the idea that comes next.

#### Example

The earth is warming up. Carbon emissions are causing the global temperature to rise at an alarming rate. This is having a terrible impact on sea levels, which are threatening to destroy coastal towns. Some small pacific islands risk being totally submerged before the end of the century at current rates. This problem<sup>[1]</sup>, however<sup>[2]</sup>, is not the most immediate challenge we face<sup>[3]</sup>. What we should be really concerned about is over-population. If the world population continues to rise at current rates, industry will expand at an unsustainable rate. The danger of mass starvation will drive even more agricultural and technological expansion compounding our current global warming problem ten-fold.

#### Notes:

- [1] refers back to the problem described in the previous paragraph: rising sea levels.
- [2] indicates that the idea that follows will qualify the problem by offering a different perspective.
- [3] introduces the paragraph that follows, which explains what the most immediate challenge really is: population growth

## Linking paragraphs with linking sentences

Go online



Sort the following sentences and phrases into the correct order. The second paragraph should start with a linking sentence that connects the two paragraphs together.

**Q42:** [for keeping you fit.] [A dog is a great pet] [and need walking several times a day.] [These walks will give you lots of exercise and fresh air too,] [This is because most breeds of dog have lots of energy] [helping your to stay fit and active.]

[These benefits can be particularly appealing to older people] [however,] [are not the only reason to own a dog.] [Similarly, they can provide protection and act as a deterrent to burglars.] [They also provide friendship and comfort.][Health benefits,] [who live alone.]

*(Hint: The first paragraph is about health benefits. The second is about other benefits.)*

.....

**Q43:** [In the most extreme cases,][to prevent animal testing.] [Some have broken into laboratories to free thousands of rats, mice and rabbits,] [damaging their property or protesting outside their labs.] [while others have targeted scientists,] [Animal protesters have been known to take very extreme action] [some activists have intimidated scientists' families or burned down their labs.]

[Both methods draw the attention of the media,] [if there might be better alternatives][or][that protestors should explore.] [Petitions might not be a very dramatic way to further the cause,] [So have peaceful protests.] [but they have been proven to work.] [One wonders if this kind of action is really the best way to help animals,][which has long been accepted as the best way to influence attitudes and opinions.]

*(Hint: The first paragraph is about violent protest action. The second is about peaceful ways to protest.)*

.....

**Q44:** [Designer clothes have become a part of our everyday lives] [whether we like it or not.] [And perhaps there's nothing wrong with it.] [After all,] [we have been using our clothes to reflect our tastes] [and signal our wealth status since the Dark Ages.] [It has become part of human nature.]

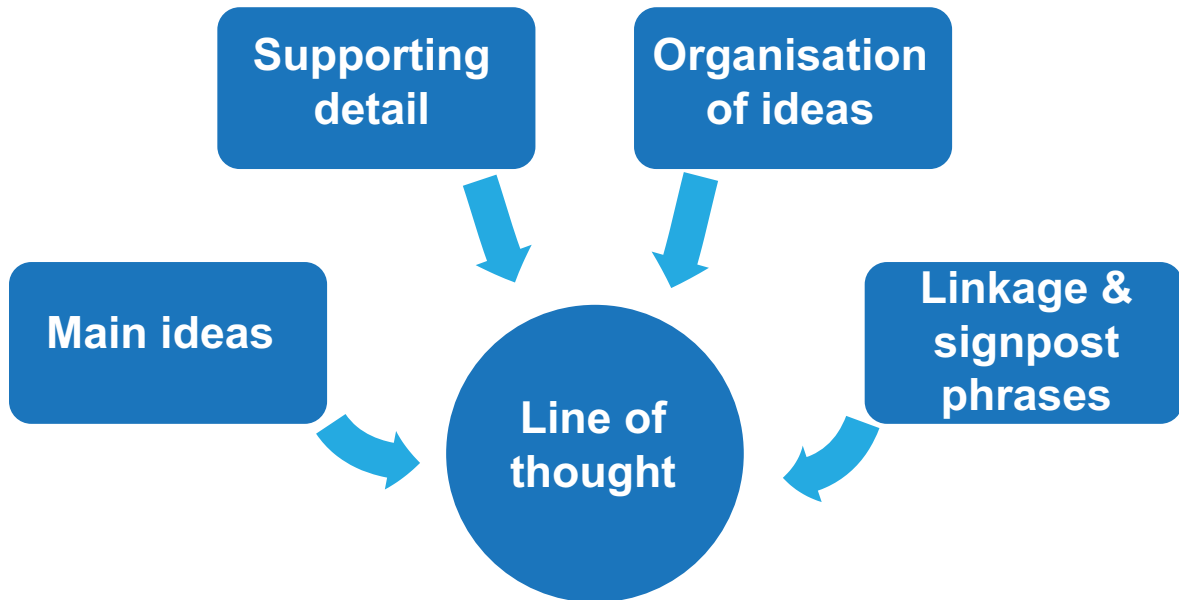
[Nevertheless,] [for all that it might be considered a natural by-product of mankind's hardwired sociological habits,] [the fashion industry still earns its fair share of criticisms.] [Putting aside the obvious issue of wastefulness,] [one might reasonably ask whether fashion can really be an expression of individual status] [and personality,] [in a world where even the most elite trends are copied] [and mass-produced faster than you can say 'sweatshop labour'.]

*(Hint: The first paragraph is about why fashion is a natural part of human nature. The second is about criticisms of the fashion industry. The linking sentence starts with a signpost word.)*



## 2.4 Summarising in your own words

Understanding the elements that make up a writer's line of thought (topic sentences, supporting detail, linking words and how ideas are organised in a pattern) can help you tackle questions that ask you to summarise.



When asked to summarise you will often be directed to long paragraphs, multiple paragraphs or even the whole text.

A summary gives a broad overview of the main ideas or points the writer makes, but ignores supporting detail.

Summaries should usually be written in shorter, simpler language than the words used in the passage, and can be bullet pointed.

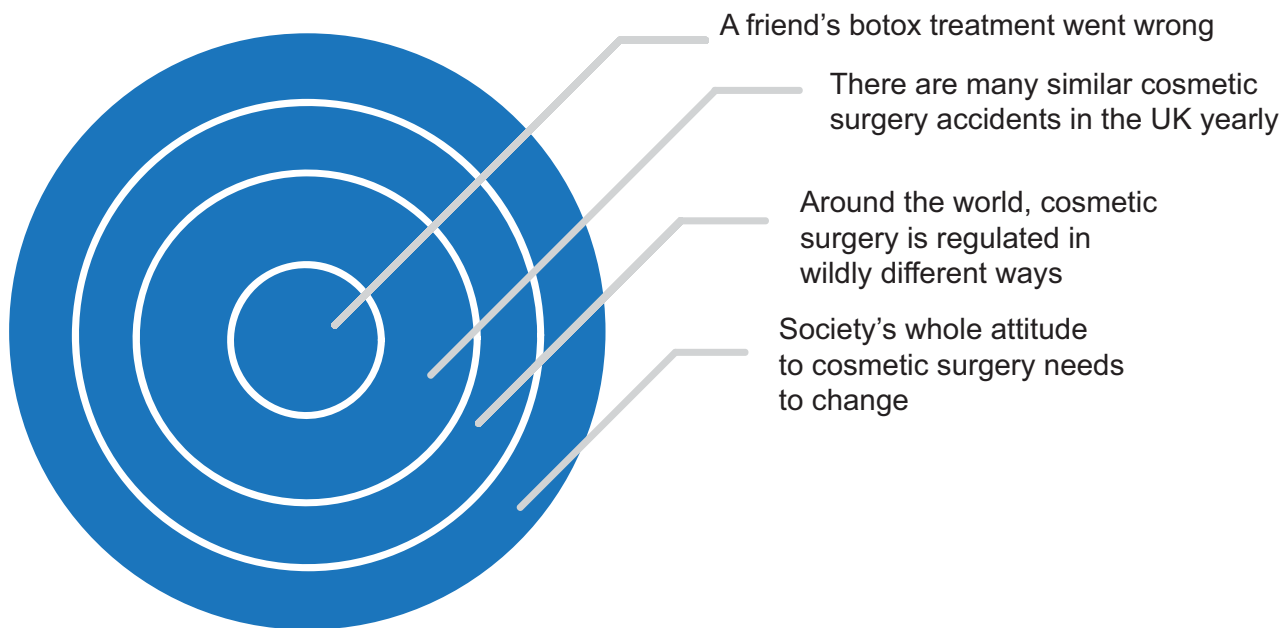
When summarising you are looking at the text from the point of view of the reader, explaining what the writer does or says in the text.

Here is an example of a summary. It summarises an article about the benefits of learning a foreign language.

**Example** The writer mentions four main benefits of bilingualism:

- it is of practical use when trying to communicate abroad;
- it improves the learner's understanding of their native language;
- it enhances brain function and prevents memory loss;
- it develops greater social and cultural tolerance.

From this summary you can work out how the article was written. It had four paragraphs. Words like 'moreover', 'furthermore' or 'in addition' linked the four benefits together. Supporting detail included an anecdote that showed how knowing a second language had helped the writer escape a tricky situation while on holiday; statistics and quotes from scientists were used to support the idea that bilingualism benefits brain function. It is also clear from this summary that the text followed the 'ripple effect' pattern: starting with the practical benefits of learning a particular, moving out to the personal benefits of learning any language, and ending with the benefits to wider society.



*You can practise identifying audience and purpose by using the reading log from Topic 1; remember to use your knowledge of topic sentences, linking words and patterns to help you identify only the main ideas, and do not mention supporting detail.*

## 2.5 Explaining ideas in your own words

In the RUAЕ exam, you will not only be asked to summarise the main ideas of a text; you will also be asked to show your understanding of these ideas by using your own words to explain them. You do not need to discuss or comment on them; instead, you simply find the ideas or points in the section of the text you are directed to, separate them out, and explain them in your own words.

### 2.5.1 Separating out ideas

In the RUAЕ exam, the question may specify how many separate ideas or points you have to find. If it doesn't, use the number of marks available for the question to guide how many ideas or points you find. It is helpful to bullet point your answer. This will make it easier for you —and the marker —to see how many separate ideas you have identified.

It is useful to take a highlighter into the exam with you. This allows you to highlight the ideas in the passage, before you put them into your own words.

However, it is easy to fall into the habit of highlighting too much. Be careful to pick out separate

ideas, even if they are contained in the same paragraph or sentence.

### Example

If you were asked about the benefits of the International Space Station's research, you might be tempted to highlight the whole second sentence in the following paragraph:

The research being carried out on the International Space Station is remarkable. **Some experiments have helped to make improvements to medicines and drugs, fuel efficiency and horticulture here on earth, while other research into space travel, freeze-dried food and sleep in space, will allow astronauts to survive for longer periods of time in zero gravity, enabling us to explore much more of space, further and further from earth.**

Explaining this in your own words might lead to the answer:

- ISS research is making scientific and technological discoveries that make life easier.

However, there are actually two ideas here:

The research being carried out on the International Space Station is remarkable. **Some experiments have helped to make improvements to medicines and drugs, fuel efficiency and horticulture here on earth,** while other **research into space travel, freeze-dried food and sleeping patterns in space, will allow astronauts to survive for longer periods of time in zero gravity, enabling us to travel to parts of space much further from earth.**

Separating out the ideas makes it easier to explain them:

- Scientific discoveries on the ISS are helping to improve our life on Earth.
- Technological discoveries are advancing mankind's ability to explore more of space.

Notice that the two ideas are separated by the word 'while'. There will often be clues in the way a text is written that will help you to find and separate out different ideas. These include:

- **sequencing adverbs** (secondly, thirdly, equally, next, then, subsequently...) can help you spot separate ideas that have been organised into a pattern or sequence (see 2.3.1);
- **signpost words** can help you spot separate ideas that have been joined together to create a line of thought (see 2.3.2);
- **commas and semi-colons** can help you spot separate ideas joined together in a list;
- **semi-colons** can also link two sentences, indicating that both sentences are about the same idea, or that there are two balanced or contrasting ideas being compared.

## Counting main ideas

Go online



Read each of the following extracts and decide how many main ideas are presented.

**Q45:** The following paragraph describes the writer's mixed emotions about reaching the top of a glacier. How many emotions are described?

I felt mixed emotions as I stood looking out at the vista ahead of me. My breath rose in heavy clouds in front of my face as my shoulders heaved and I tried to recover from the tough hike up the Athabasca Glacier. It had been a harder climb than I'd anticipated—or maybe I was out of shape. Nonetheless, it had been entirely worth it for the stunning view: stretching out in front of me like an icy sea was the breathtaking Columbia Icefield in Jasper National Park, Canada. This was more than enough of a reward for what had felt, at times, like an impossible ascent.

.....

**Q46:** The writer describes why she enjoys hill climbing in this paragraph. How many reasons does she give?

At home in Scotland, I try to get out into the countryside and climb a Munro as often as I can. I like to climb hills for a number of reasons. First and foremost, it is a great way to see remote parts of Scotland that, shamefully, I might never otherwise explore. There are 282 Munros across the country, from Ben Lomond in the south to Ben Hope in the north. Therefore, each offers a different psychological and physical challenge. Around 4,000 people have reported 'bagging' all 282 peaks. While I must confess I've only conquered around 100 of them (although some more than once), it is my ambition to join that elite group which drives me onward to the next hill; there would be no greater satisfaction than knowing I have stood at the top of each and every one, and surveyed the world below.

.....

**Q47:** The writer describes why climbing in the Rockies was a more special experience than climbing Munros in Scotland. How many reasons does the paragraph include?

This, though, was a different kettle of fish altogether. Unlike back home, where I might hop on a train and bag a Munro or two on the spur of the moment, this was a trip I had been planning for a number of years. In my mind the Rocky Mountains—which stretch from western Canada over the border into Montana, Wyoming, Idaho, Colorado, New Mexico, Utah and Arizona—were the gold standard of hill walking: conquering this immense landscape is the greatest accomplishment to which a climber like myself could ever aspire. In total, the Rockies meander across North America for 3,000 miles, and the highest peak is Mount Elbert which reaches some 4,399 metres into the vast sky above. Iconic rivers rise in the range—the Rio Grande, the Missouri, the Saskatchewan. All familiar names from the cowboy films and adventure books of my childhood and therefore full of romance for me.

.....

**Q48:** In the following paragraph, the writer describes ways in which the parks have been 'exploited'. How many are mentioned?

These days most of the range is protected by National Park status. But in the past it has been exploited for everything one could imagine. Rich deposits of lead, zinc, silver and gold first brought prospectors with their drills and picks. Later, it was the lure of easily acquired lumber and oil to meet growing energy demands that brought the power companies to the area. Today, tourism is the major industry in the mountains—who hasn't heard of Yellowstone Park in the US or Jasper, Banff and Kootenay in Canada? In 2014, an estimated 4.16 million people visited the Rocky Mountain National Park alone. There is a growing concern that so many tourists are causing as much environmental damage as those who came before them.

## 2.6 Explaining in your own words

To show that you understand them, you should always explain ideas from the text in your own words, unless you are specifically asked to quote. Once you have found the answer in the passage and highlighted the appropriate words, you should aim to explain the writer's idea in your own way. You do not need to write in full sentences and you do not have to repeat the words of the question.

### ***Changing individual words***

Some words will not need to be changed. This includes the names of specific people and places, also known as proper nouns, or words for which there is no straightforward alternative. There is also no need to change very commonly used words, because doing so does not show your understanding of the writer's idea (and remember that's the point of this type of question). It may also change the meaning of the sentence.

Here is an example using a much simpler sentence than you would ever be asked to explain in an exam.

**Example**

Jack and Jill<sup>[1]</sup> went up the hill<sup>[2]</sup> to fetch<sup>[3]</sup> a pail<sup>[4]</sup> of water<sup>[5]</sup>.

**Notes:**

- [1] Proper nouns
- [2] Changing this word does not show understanding of the main idea (why they were going up the hill)
- [3] By changing this to 'summon', the meaning of the word has been changed and the sentence no longer makes sense.
- [4] This is a simple word. Trying to change it makes the sentence too complicated and much longer than it needs to be.
- [5] This is a common word. There is no straightforward alternative. H<sub>2</sub>O is a scientific term that is out of place in this context.

If you tried to replace every single word, you might end up with something like this:

Children progressed vertically the elevation to summon a hand-held medium sized receptacle, usually made of tin, full of H<sub>2</sub>O.

Instead of translating word for word, focus on explaining the idea behind the words. In this case, the point of the sentence is to explain why Jack and Jill went up the hill—that is the important idea. Changing every word actually makes this less clear.

It is also important to be accurate; don't leave out important details. A common mistake is to use words that are too vague:

People travelled to get something.

**Grouping ideas together**

When explaining in your own words, it is sometimes a good idea to group similar ideas together.

**Example**

Everyone must be familiar with the story of Snow White. Even if you've never read the Brothers Grimm tale, Disney's magic brought to life her adventures: spied on, threatened, abducted and eventually poisoned by<sup>[1]</sup> a jealous stepmother, our heroine is helped along the path to true love by her miniature friends Doc, Bashful, Sneezy, Sleepy, Happy, Grumpy, and Dopey,<sup>[2]</sup> as well as the handsome Prince.

**Notes:**

[1] These could be grouped together and changed to 'persecuted' or 'harmed'.

[2] These could be grouped together as 'the seven dwarfs'.

**Generalising specific examples**

Writers often provide more than one example to support their main idea. There is no need, when explaining in your own words, to look at each one individually. Instead, make a general statement.

**Example**

Their outdated references and archaic language are two reasons why nursery rhymes are falling out of favour. The third reason is the matter of content: Ring a Ring o' Roses is thought to reference the effects of bubonic plague; Baa Baa Black Sheep has been connected to the slave trade, and Mary Mary Quite Contrary is said to have its origins in the murderous executions ordered by 'Bloody' Queen Mary I.<sup>[1]</sup>

**Notes:**

[1] There is no need to put each example into your own words as all three make the same point, which could be explained as 'nursery rhymes have their roots in sinister historical events'

## 2.7 Learning points

### Summary

- The audience of a text can be described by interest or social group.
- The three main purposes of a text are to inform, to persuade and to entertain.
- Audience and purpose must be justified with evidence from the text.
- Some texts may have multiple audiences and/or purposes.
- Main ideas are often found in topic sentences, at the start or end of a paragraph.
- Main ideas can be supported by various types of supporting detail.
- Adding words, sequencing words and punctuation can help you find the different ideas that make up the line of thought.
- Answer all 'understanding' questions using your own words to show you understand the writer's ideas.
- When explaining in your own words, avoid word by word translation.
- When explaining in your own words, group and generalise similar ideas.



## 2.8 End of topic tests

### End of Topic 2 test: International Space Station

Go online



**Q49:** What is a topic sentence?

- a) The first sentence in a paragraph.
  - b) The last sentence in a paragraph.
  - c) A sentence that connects two paragraphs together.
  - d) A sentence containing a paragraph's main idea.
  - e) A sentence that adds additional detail to a paragraph's main idea.
- .....

**Q50:** Which of the following is the topic sentence?

- a) 11 countries, including the UK, make up the European Space Agency.
  - b) The International Space Station is a truly international project, involving many nations from around the globe.
  - c) Canada, Japan and Russia all play a significant role in the International Space Station's development.
  - d) Brazil plays a smaller, but equally vital role.
  - e) The project is led by NASA in the United States.
- .....

**Q51:** Which of the following is the topic sentence?

- a) The space station is 290 feet long.
  - b) The space station is 360 feet across.
  - c) The internal size of the space station is a whopping 4,635 cubic feet.
  - d) The ISS is four times larger than the Russian 'Mir' space station.
  - e) The ISS is the biggest and most complex space station ever built.
- .....

**Q52:** Which of the following is the topic sentence?

- a) The study of protein crystals may help to improve existing drugs and medicines and those developed in the future.
  - b) One project on-board is studying the effects of zero-gravity on living cells and tissues.
  - c) Astronauts carry out groundbreaking and vitally important research aboard the ISS.
  - d) Experiments are yielding findings that will help improve life for us here on earth as well as astronauts in space.
  - e) There are six laboratories on board.
- .....

**Q53:** What is supporting detail?

- a) The writer's opinion.
  - b) A fact that is true or false.
  - c) The main idea in a paragraph.
  - d) Non-essential information.
  - e) Additional information that adds to the main idea.
- .....

**Q54:** 'The internal size of the space station is a whopping 4,635 cubic feet.'

What type of supporting detail is this?

- a) Statistic
  - b) Quote
  - c) Example
  - d) Anecdote
  - e) Comparison
- .....

**Q55:** 'One project on-board is studying the effects of zero-gravity on living cells and tissues.'

What type of supporting detail is this?

- a) Statistic
  - b) Quote
  - c) Example
  - d) Anecdote
  - e) Comparison
- .....

**Q56:** 'Canada, Japan and Russia all play a significant role in the International Space Station's development, while Brazil plays a smaller but equally vital role.'

What type of supporting detail is this?

- a) Statistic
- b) Quote
- c) Example
- d) Anecdote
- e) Comparison

**Q57:** Choose the best linking word or phrase from those listed to fill each gap:

1. The space station cost a great deal of money \_\_\_\_\_ serves many useful functions.
2. It brings countries together in a common interest, \_\_\_\_\_ it stands as a testament to mankind's ingenuity and ambition.
3. The ISS circles the planet in low Earth orbit \_\_\_\_\_ it is often possible, with a little planning, to catch sight of it passing with only the aid of a basic, domestic telescope.
4. Despite its high cost, the ISS project is helping to foster strong international relations, inspiring young people to pursue careers in STEM subjects, and contributing to mankind's rapid technological advancement: \_\_\_\_\_ , it's worth every penny.
5. The race to land the first man on the moon was born out of Cold War rivalry between Russian and the USA, \_\_\_\_\_ the ISS is built on the spirit of cooperation and peace.

*Linking words or phrases:* in short, moreover, whereas, but, hence

The International Space Station is a truly international project involving many nations around the globe. The sixteen countries involved in the project are led by NASA in the United States. The second most important organisation involved is The European Space Agency, which is made up of eleven countries. Canada, Japan and Russia also play a significant role, while countries like Brazil play a smaller, but equally vital, role.

**Q58:** What pattern has been used to organise the ideas in this paragraph into a clear line of thought?

- a) Chronological order
- b) Hierarchy of importance
- c) Ripple effect
- d) Argument and counterargument
- e) Random order

.....

**Q59:** Which of the following audiences is the paragraph **not** aimed at?

- a) School pupils studying space exploration.
- b) Visitors to the NASA website.
- c) Amateur astronomers.
- d) NASA astronauts
- e) People with an interest in science and technology

.....

**Q60:** What is the main purpose of this paragraph?

- a) Inform the reader about the scientific research carried out on the ISS.
- b) Persuade the reader to pursue a career in astronomy or science.
- c) Entertain the reader with stories about what goes on aboard the ISS.
- d) Inform the reader about the roles various countries play in the ISS project.
- e) Persuade the reader that the ISS is good value for money.
- f) Entertain the reader by making the ISS seem mysterious.

You might think that the International Space Station is just a massive waste of money. Certainly, the project's estimated cost of one billion Euros is not insignificant, and the initial budget to build and launch the satellite is matched by its large upkeep and maintenance costs. Nonetheless, it is important not to judge the project only in economic terms, as it serves many other functions: helping to foster strong international relations, inspiring young people to pursue careers in STEM subjects, and contributing to mankind's rapid technological advancement: in short, it's worth every penny.

**Q61:** What pattern has been used to organise the ideas in this paragraph into a clear line of thought?

- a) Chronological order
  - b) Hierarchy of importance
  - c) Ripple effect
  - d) Argument and counterargument
  - e) Random order
- .....

**Q62:** Which of these audiences is the paragraph aimed at?

- a) Accountants
  - b) Millionaires
  - c) Young people studying STEM subjects.
  - d) Supporters of the ISS.
  - e) Critics of the ISS.
- .....

**Q63:** What is the main purpose of this paragraph?

- a) Inform the reader about the scientific research carried out on the ISS.
- b) Persuade the reader to pursue a career in astronomy or science.
- c) Entertain the reader with stories about what goes on aboard the ISS.
- d) Inform the reader about the roles various countries play in the ISS project
- e) Persuade the reader that the ISS is good value for money.
- f) Entertain the reader by making the ISS seem mysterious.

**End of Topic 2 test: Social media monitoring**

Go online

**When Big Brother starts monitoring our mood swings, we should all be very afraid***12:13 am Sunday 6<sup>th</sup> March 2016**by Angela Haggerty**Herald Scotland*

Picture the scene: you've had a nightmare day at work, pre-empted by the sleepless night thanks to the noisy neighbours upstairs. It wasn't enough that you also knocked over your morning cuppa, dropped your lunch then got caught in traffic on the way home. You finally get back, kick your shoes off, start running a bath. And then the boiler breaks.

We've all had days like it. Sometimes we have extended periods of stress due to work, a broken heart, bereavement or depression. And what do we often do these days when we're feeling like having a right good rant or courting some sympathy? We whip out our smartphones and get straight onto Facebook and Twitter. If you're not posting a status about having a rough time, the chances are you'll be reading one from someone else. Social media has created a narcissistic culture, and we put a hell of a lot of ourselves out there online.

But what if people on your friends list weren't the only ones paying attention to your mood swings? Scientists at Canada's University of Ottawa have teamed up with a data technology company to explore ways of developing tools for monitoring the mental health of social media users. It's not yet clear exactly how these tools would be used and who —other than doctors —may find them useful.

Crucially, the technology is reportedly being developed to detect changes in behaviour, indicating that it could be used to monitor otherwise healthy individuals (including children) for potential mental health problems. No matter how well-intentioned this research might be —and ventures which involve monitoring law-abiding citizens are often presented under the 'for their own good' banner —it has that distinct air of big-brother-gone-mad about it.

Collisions between mental health and social media have happened before. In 2014, privacy activists were outraged when it emerged that Facebook had deliberately manipulated the news feeds of hundreds of thousands of users over a week-long period —without telling them. The social networking site inserted more positive language onto the feeds of some users, and more negative keywords on others. Facebook wanted to observe whether these changes had a significant impact on the kind of language members then used themselves. In other words, Facebook wanted to understand if it could actively manipulate its users' moods.

There are already big questions over how social media is affecting the general public's mental health —for example, the rise in cyber-bullying, the often obsessive use of social networks and the impact of selfie culture on body image —and this took it to a more sinister level.

In the same year, the Samaritans was forced to pull an app over concerns about privacy. The 'Radar' app was designed to alert concerned friends and family to changes in a loved one's social media behaviour which could indicate a distressed mental state. It was astonishing that an organisation with the expertise of the Samaritans thought that monitoring the social media behaviour of those with mental health problems —which can often include symptoms such as paranoia and delusions —was appropriate.

The Samaritans had the good sense to step back when concerns were highlighted, but it's not so easy with Facebook. The terms and conditions people agree to when they sign up

to accounts gives social networks permission to observe —and in the case of the Facebook controversy, even manipulate —user behaviour in highly detailed ways.

And given the ever-increasing hunger from networks like Facebook and Twitter to monetise the data they collect and attract advertisers —not to mention the levels of digital surveillance we now know is carried out by security services —people should have a healthy concern at developments such as these. At the moment, the collection of data to allow targeted advertising is, for most people, simply a bit irritating and perhaps a little freaky, given how much the internet seems to 'know' about us. But we shouldn't forget how powerful industries such as Big Pharma are. As well as those with the best of intentions, marketers are always at the forefront of observing technological development for potential opportunities.

It is, of course, healthy to understand factors affecting mental health, particularly in the digital age. But any suggestion that individuals might be monitored should lead us to sit up and take notice.

Unfortunately, users lack any real power over the networks they are increasingly addicted to —which means signing up to Twitter or Facebook involves signing away some of your privacy. That's the trade —literally.

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*This assessment tests the skills learned in Topic 2: Understanding.*

**Q64:** Who might be interested in this article? Identify **one audience** from the following list and, with close reference to the text, explain your choice.

- a) Social media users
- b) Privacy activists
- c) Scientists
- d) Professionals
- e) Mental health workers
- f) Internet companies

.....

**Q65:** What is the main purpose of this text?

.....

**Q66:** With close reference to the text, explain your choice of purpose.

.....

**Q67:** Look again at the second paragraph of the text.

'We've all had days like it. Sometimes we have extended periods of stress due to work, a broken heart, bereavement or depression. And what do we often do these days when we're feeling like having a right good rant or courting some sympathy? We whip out our smartphones and get straight onto Facebook and Twitter. If you're not posting a status about having a rough time, the chances are you'll be reading one from someone else. Social media has created a narcissistic culture, and we put a hell of a lot of ourselves out there online.'

Which of the following sentences is **the topic sentence**?

- a) We've all had days like it.
- b) Sometimes we have extended periods of stress due to work, a broken heart, bereavement or depression.
- c) And what do we often do these days when we're feeling like having a right good rant or courting some sympathy?
- d) We whip out our smartphones and get straight onto Facebook and Twitter.
- e) If you're not posting a status about having a rough time, the chances are you'll be reading one from someone else.
- f) Social media has created a narcissistic culture, and we put a hell of a lot of ourselves out there online.

.....

**Q68:** Look again at the fifth paragraph of the text.

'Collisions between mental health and social media have happened before. In 2014, privacy activists were outraged when it emerged that Facebook had deliberately manipulated the news feeds of hundreds of thousands of users over a week-long period —without telling them. The social networking site inserted more positive language onto the feeds of some users, and more negative keywords on others. Facebook wanted to observe whether these changes had a significant impact on the kind of language members then used themselves. In other words, Facebook wanted to understand if it could actively manipulate its users' moods.'

Which of these sentences is **the topic sentence**?

- a) Collisions between mental health and social media have happened before.
- b) In 2014, privacy activists were outraged when it emerged that Facebook had deliberately manipulated the news feeds of hundreds of thousands of users over a week-long period —without telling them.
- c) The social networking site inserted more positive language onto the feeds of some users, and more negative keywords on others.
- d) Facebook wanted to observe whether these changes had a significant impact on the kind of language members then used themselves.
- e) In other words, Facebook wanted to understand if it could actively manipulate its users' moods.

.....

**Q69:** 'Scientists at Canada's University of Ottawa have teamed up with a data technology company to explore ways of developing tools for monitoring the mental health of social media users.' (paragraph 3)

What main idea is supported by this fact?

- a) Social media is damaging people's mental health.
- b) Your online behaviour could be used as research by people you don't know.
- c) Doctors are using social media to diagnose patients.

.....

**Q70:** '...for example, the rise in cyber-bullying, the often obsessive use of social networks and the impact of selfie culture on body image...' (paragraph 6)

What main idea is supported by these examples?

- a) Problems like these could be solved by monitoring social media.
- b) Facebook is to blame for these problems.
- c) Social media's impact on users' wellbeing is concerning.

.....

**Q71:** Paragraph 9 begins with the word 'and'.

'And given the ever-increasing hunger from networks like Facebook and Twitter to monetise the data they collect and attract advertisers —not to mention the levels of digital surveillance we now know is carried out by security services —people should have a healthy concern at developments such as these. At the moment, the collection of data to allow targeted advertising is, for most people, simply a bit irritating and perhaps a little freaky, given how much the internet seems to 'know' about us. But we shouldn't forget how powerful industries such as Big Pharma are. As well as those with the best of intentions, marketers are always at the forefront of observing technological development for potential opportunities.'

Explain how the idea that follows is connected to the idea in the previous paragraphs.

.....

**Q72:** In paragraph 10, the writer uses the word 'but'.

'It is, of course, healthy to understand factors affecting mental health, particularly in the digital age. But any suggestion that individuals might be monitored should lead us to sit up and take notice.'

Explain how this word shows the relationship between the two sentences in the paragraph.



Explain each of the following ideas in your own words. Avoid translating word by word.

**Q73:** 'Social media has created a narcissistic culture...' (paragraph 2)

.....

**Q74:** '...ventures which involve monitoring law-abiding citizens are often presented under the 'for their own good' banner...' (paragraph 4)

.....

**Q75:** 'In 2014, privacy activists were outraged when it emerged that Facebook had deliberately manipulated the news feeds of hundreds of thousands of users over a week-long period —without telling them.' (paragraph 5)

.....

**Q76:** 'Facebook wanted to observe whether these changes had a significant impact on the kind of language members then used themselves.' (paragraph 5)

.....

**Q77:** 'At the moment, the collection of data to allow targeted advertising is, for most people, simply a bit irritating and perhaps a little freaky...' (paragraph 9)

Explain each of the following ideas in your own words. Group and generalise similar ideas.

**Q78:** 'Sometimes we have extended periods of stress due to work, a broken heart, bereavement or depression.' (paragraph 2)

.....

**Q79:** 'There are already big questions over how social media is affecting the general public's mental health —for example, the rise in cyber-bullying, the often obsessive use of social networks and the impact of selfie culture on body image...' (paragraph 6)

.....

**Q80:** '...ever-increasing hunger from networks like Facebook and Twitter to monetise the data they collect and attract advertisers...' (paragraph 9)



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## Topic 3

# Analysis

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**Learning objective**

By the end of this topic, you should be able to:

- understand words have connotations which can be positive, negative or neutral;
- recognise formal and informal language;
- recognise jargon words;
- comment on subtle differences in connotations;
- analyse how a writer's word choice helps them achieve their purpose;
- identify similes, metaphors, personification and extended images;
- understand how images are constructed;
- analyse how writers' use of imagery helps them achieve their purpose;
- identify sentence types: statement, exclamation, command, question, rhetorical question, minor sentence, short sentence, long sentence;
- identify sentence patterns: repetition, list, climax, anticlimax, parallel structure, alliteration;
- identify and explain the function of punctuation: inverted commas, parenthesis, colon, semi-colon, dash, ellipsis;
- understand that tone is created by language techniques;
- identify different tones;
- explain how language features create tone.

Questions that ask about the writer's use of particular language features —word choice, imagery, sentence structure, tone - are analysis questions. You will usually be asked to '*analyse how*' or '*explain the effect of*' specific words or phrases. These questions require you to quote examples from the text, explain them, and show why the writer has used them.

### 3.1 Word Choice

There are approximately a million words in the English language. This allows writers to deliberately choose exactly the right words to help them achieve their purpose. The words a writer chooses can reveal their emotion, attitude or opinion.

#### Examples

1. If a writer wanted to communicate the idea that they hated school dinners, they could say: 'The canteen was always filled with the stench of Brussels sprouts.' By choosing the negative word 'stench', the writer lets you know he found the smell unpleasant. On the other hand, when describing a recipe for stir-fried sprouts in their cookbook, a chef might say 'Adding soy sauce really brings out the savoury aroma of the Brussel sprouts.' By choosing the word 'aroma' the writer makes the food sound appealing.

.....

2. A pupil who turns up to class without their homework might tell the teacher they have 'misplaced' it; the word gives the impression that the homework is somewhere, waiting to be discovered. The teacher (knowing the pupil's track record for homework!) might instead accuse the pupil of having 'lost' it, suggesting blame or carelessness on the part of the pupil.

.....

3. A politician might say they want to 'make savings by limiting benefit payments', which makes it sound like a positive step, making sure too much money isn't spent unnecessarily. Their political opponents might instead accuse them of 'slashing welfare support', which implies a sudden cut that will hurt the recipients.

### 3.1.1 Connotations

As well as a basic meaning (called the denotation), words have connotations. Connotations are the feelings or ideas associated with a word.

#### Example

Take, for example, the words 'smell', 'fragrance' and 'stench'.

All three words share the same denotation: a sense detected by the nose.

'Smell' is a word that could be used to describe many different examples of this sense. The word itself doesn't tell you much. It is rather neutral.

'Fragrance' brings to mind pleasant things like perfume, cleanliness and flowers. These are the connotations of the word.

'Stench' brings to mind unpleasant smells like rotten food, sweat or dung. These are the connotations of the word.

As this example shows, words can carry positive and negative or neutral connotations.

#### Positive connotations

Go online



Select the word with a positive connotation in each pair.

#### Q1:

- a) Gaze
- b) Stare

.....

#### Q2:

- a) Fragrance
- b) Odour

.....

#### Q3:

- a) Brainwash
- b) Persuade

.....

#### Q4:

- a) Delayed
- b) Late

.....

**Q5:**

- a) Nosy
- b) Curious

.....

**Q6:**

- a) Fairly priced
- b) Cheap

.....

**Q7:**

- a) Shack
- b) Cabin

.....

**Q8:**

- a) Observe
- b) Spy

.....

**Q9:**

- a) Unique
- b) Odd

.....

**Q10:**

- a) Assertive
- b) Pushy

**Negative connotations**

Go online



Select the word with a negative connotation in each pair.

**Q11:**

- a) Lazily
- b) Leisurely

.....

**Q12:**

- a) Demand
- b) Request

.....

**Q13:**

- a) Gathering
- b) Mob

.....

**Q14:**

- a) Slender
- b) Skinny

.....

**Q15:**

- a) Discuss
- b) Argue

.....

**Q16:**

- a) Irresponsible
- b) Carefree

.....

**Q17:**

- a) Youthful
- b) Immature

.....

**Q18:**

- a) Extravagance
- b) Generosity

.....

**Q19:**

- a) Thrifty
- b) Miserly



### 3.1.2 Subtle differences in connotation

When writing, you might use a thesaurus to find a more sophisticated alternative for a word you've used. This can sometimes lead to problems when the word you choose shares the same basic meaning as the original word, but the wrong connotations. You only need to look at a thesaurus to see that a common meaning can be shared by tens or hundreds of different words, each with their own particular connotations. It is important that you are aware of the subtle differences in connotations when analysing a writer's word choice.

#### Connotation continuum

Go online



Arrange the words in order according to their connotations, from positive to negative.

**Q20:** Acquaintance, Confidante, Friend, Peer, Soul-mate.

.....

**Q21:** Athletic, Scrawny, Skeletal, Slender, Thin.

.....

**Q22:** Addicted, Enthusiastic, Interested, Obsessed, Passionate.

.....

**Q23:** Anxious, Attentive, Cautious, Petrified, Vigilant.

.....

**Q24:** Dispatch, Kill, Murder, Put to sleep, Slaughter.

.....

**Q25:** Alliance, Gang, Mob, Team, Working group.

### 3.1.3 Formal and informal

The words a writer chooses can also affect how formal or informal their language is.

Formal language tends to be connected to serious or important situations. It is often used with people who are important, in positions of authority or unfamiliar. It is sometimes considered 'proper' or 'respectable' language.

Informal language is associated with relaxed and friendly communication, especially with people we know well.

## Formal and informal words

Go online



**Q26:** Match the pairs of formal and informal words.

acquire	help
verify	kid
postpone	understand
assist	better
superior	friendly
amiable	put off
residence	get
comprehend	check
young person	home

## 3.1.4 Jargon

Words which are used by particular professions or groups, and might be difficult for others outside that group to understand, are called 'jargon'. Jargon words tend to be formal and have neutral connotations.

## Jargon words

Go online



**Q27:** Sort the jargon words into the correct profession or group from which they come.

Medicine	Computing	Ballet	Fencing

*Jargon words:* allez, analgesic, antispam, arabesque, avatar, barre, biopsy, cloud, demi-plie, diagnosis, dongle, en garde, épée, fein, firewall, first position, foil, haemoglobin, in vitro, intramuscular, intravenous, jete, lag, lunge, malware, parry, phishing, pirouette, pointe, thrust, thypodermic, turn out.

### 3.1.5 Connecting connotations to the writer's purpose

It is not enough to simply explain the connotations of words on their own; what matters is how the words support the writer's purpose. For example, in an informative text, the writer will tend to avoid words with strong connotations in order to present the ideas in a neutral way:

#### Example

Campaigners<sup>[1]</sup> have expressed concern<sup>[2]</sup> about the health implications<sup>[3]</sup> of a diet primarily based on ready meals and fast food<sup>[4]</sup>.

#### Notes:

- [1] Non-judgemental term: the writer doesn't take sides
- [2] No emotion; simply factual
- [3] Doesn't say whether the implications are good or bad
- [4] Factual descriptions of the type of food

In order to entertain, a writer might choose words with humorous or emotional connotations:

#### Example

Busybodies<sup>[1]</sup> keep wittering on<sup>[2]</sup> about podgy parents filling their tubby toddlers<sup>[3]</sup> with sweet treats<sup>[4]</sup>, fizzy drinks and more chips than a Las Vegas casino.

#### Notes:

- [1] Makes them sound silly
- [2] Suggests the matter is trivial
- [3] 'Podgy' and 'tubby' have connotations of cuddly; does not have the medical connotations of 'fat' or 'obese'
- [4] Makes the food sound harmless

A persuasive text might also use emotive words to make the reader feel sympathetic or angry about an issue; writers might also persuade by using negative connotations to criticise, or positive connotations to praise:

### Example

Activists<sup>[1]</sup> have been screaming<sup>[2]</sup> from the rooftops about the deadly impact<sup>[3]</sup> of junk food<sup>[4]</sup>.

#### Notes:

- [1] Suggests people who are passionate about a real cause; on the side of truth
- [2] Has emotional connotations of panic or desperation; suggests the issue is very important and they must be heard
- [3] Shows the writer thinks the effect on health couldn't be more serious: it is a life or death situation
- [4] Connotations of rubbish, something that should be thrown away because it has no nutritional worth

## 3.2 Imagery

Images create pictures in the mind; that's why we call them 'images'. A writer uses imagery so you can imagine a picture of the idea in your head. Images are used to emphasise the writer's attitude, or to make an idea more vivid, or to entertain the reader —and, often, all three of these.

An image is a comparison —where the writer compares something that is being described to something else. By understanding the comparison, we can transfer qualities from one thing to the other. This can make the description more vivid in our minds, help us to understand more about the thing being described, and can show the writer's attitude towards it.

**Example** A writer might suggest that there is a 'mountain of homework to be done'; 'mountains' and 'homework' are usually unrelated. It is not literally true that the homework is the size of a mountain. Instead, the reader understands what a mountain is like —huge and hard to climb —and creates a mental picture of a towering pile of homework. The reader can then transfer this knowledge and understand that the writer is suggesting that there is a lot of work that needs to be completed, and that doing so will be hard work and challenging.

The reader can also work out what the writer's attitude to the homework is: the writer feels intimidated by the amount of work they have to do.

### 3.2.1 Types of imagery

There are three main types of imagery. These are:

#### **Similes**

This comparison is used when a writer suggests a thing or an idea is similar to something else. The comparison is created using the words 'like' or 'as'.

#### **Examples**

1. *The child howled like a coyote when the balloon floated away.*

The reader understands that coyotes make high pitched, wailing sounds. These qualities can be transferred to help us picture the way that the child is crying.

.....

2. *The house seemed as flimsy as a tent in the storm.*

The reader understands that tents are made of canvas and in high winds, canvas offers little protection. These qualities can be transferred to help us picture how flimsy the house is in the storm.

You should be careful, however, as the words 'like' or 'as' do not always indicate a simile.

#### **Examples**

1. *I skipped through the park as my sister turned cartwheels.*

Here, the word 'as' simply means 'while'. There is no comparison taking place.

.....

2. *I always pour the milk before the tea, like my mother.*

Here, there is a comparison taking place, but both parts are literal. The 'mother' is not imagined.

#### **Metaphors**

This comparison is used when a writer suggests that a thing or an idea is the same as something else; so this is a direct comparison, when one thing is said to be the other.

#### **Examples**

1. *Time is money, the boss bellowed.*

The reader understands that money is valuable and desirable. These qualities can be transferred to help us picture how important time is to the boss.

.....

2. *She had a bubbly personality.*

The reader understands that bubbles are light, sparkling and vibrant. These qualities can be transferred to help us picture her lively personality.

**Personification**

This comparison is used when a writer suggests that a thing or an idea has human qualities.

**Examples****1.** *The trees whispered a message in the wind.*

The reader understands that when a person whispers, they make a low, quiet sound. These qualities can be transferred to help us understand the noise the trees made.

.....

**2.** *The waves rushed eagerly onto the shore.*

The reader understands that when a person rushes eagerly they move with speed and enthusiasm. These qualities can be transferred to help us understand how quickly the waves move towards the land.

**Identifying image types**

Go online



Choose the correct image type for the example in each question.

**Q28:** The riverbed was as dry as a stone.

- a) Simile
  - b) Metaphor
  - c) Personification
- .....

**Q29:** Reaching further than I had imagined they would, the tower blocks punched a hole in the sky.

- a) Simile
  - b) Metaphor
  - c) Personification
- .....

**Q30:** Life's a journey, he said smugly.

- a) Simile
  - b) Metaphor
  - c) Personification
- .....

**Q31:** The groom glanced at his watch one more time. There seemed no doubt about it: the bride had cold feet.

- a) Simile
  - b) Metaphor
  - c) Personification
- .....

**Q32:** The news was bad, and it felt as though the ground had fallen away beneath my feet.

- a) Simile
- b) Metaphor
- c) Personification

.....

**Q33:** The race started with a bang, and the sprinters rocketed off the starting blocks.

- a) Simile
- b) Metaphor
- c) Personification

.....

**Q34:** There was a roar; and then the fire swallowed the entire house.

- a) Simile
- b) Metaphor
- c) Personification

.....

**Q35:** Quite simply, the haircut had gone wrong. And now I looked like a pixie in a bad mood.

- a) Simile
- b) Metaphor
- c) Personification

.....

**Q36:** In the darkness, the single flame of the candle danced, casting long shadows against the wall.

- a) Simile
- b) Metaphor
- c) Personification

.....

**Q37:** Even in this light breeze, the flowers played hide and seek.

- a) Simile
- b) Metaphor
- c) Personification

.....

**Q38:** No matter where he went, the answer was the same. The work had simply dried up.

- a) Simile
- b) Metaphor
- c) Personification

.....

**Q39:** Her voice was like honey, soft and soothing.

- a) Simile
- b) Metaphor
- c) Personification

### 3.2.2 Identifying images

In the RUA exam, it is likely that you will have to identify and then analyse an image. This means you must be able to find images on your own. Remember that you are looking for ideas that are not literally true - there is no 'mountain' of homework, no rocks, gravel, snow or mountaineers climbing up the side of it, just a lot of work that needed to be completed. You can use the clue words 'like' and 'as' to find similes, but all types of imagery can be identified by finding comparisons that are not literally true.

#### Find the images

Go online



Read the paragraphs and highlight all the images contained inside them.

**Q40:** The flames licked up the sides of the fireplace as the fire finally got going. It had taken some work but now the cottage glowed like a candle. I snuggled down into the armchair, which enveloped me in a friendly hug. At last the day was over. The stresses and strains of work were a million miles away and I sipped greedily from the warm cup of tea nestling beside me. Warmth flooded through my body, and my muscles began to finally unknot. Like a cat, I stretched out my legs and kicked off my shoes. Life was not so bad after all.

.....

**Q41:** From a distance, the sound was like the pathetic mewing of a lost kitten. But as I crept closer towards it —feeling a little unsettled —it became clearer, even against the low growl of the tanks outside and the bark of the machine guns. Not so much a vulnerable animal, more like a crying child. I cautiously opened the door to reveal what must have been the nursery at one point, and saw him huddled on the ground, a bag of bones, ragged and dirty. He looked up at me and held up his hands in surrender. His big eyes melted my heart, and I picked his tiny body up in my arms, as though he weighed nothing more than a feather.

### 3.2.3 Extended imagery

Sometimes, a writer will develop a single comparison over a number of linked images. This is called an 'extended image'. While you can analyse each image separately, it is useful to recognise when writers use extended images as the more images you have, the easier it will be to explain their combined effect.

In the following example, the writer compares the boy's anger to fire.



**Example**

The boy's eyes *blazed* and *burned*. His cheeks *glowed like coals* as the reality of the situation sank in. When he spoke, it was *as if hot sparks were exploding* from his lips, threatening to *set alight* the listener. At any minute, it seemed that his fury would *erupt like a volcano* and *swallow the room in hot lava*. I shrank back from him, terrified I would be *burned* by a passionate word or a vindictive exclamation.

There are seven separate images used to convey just how upset the boy is. Each one individually helps the reader to recognise that the boy is angry, but taken together they emphasise the extreme ferocity and danger of his temper.

**Finding extended images**

Go online



Highlight all the images that form the extended image in the following paragraphs.

**Q42:** There are 8 parts to find in this extended image.

The wind raced around the building like a bull. It stamped round the corners, tearing at the red roses that clung to the walls like terrified matadors. It snorted and snarled at the windows and appeared to bellow and roar at the shrubs and planters next to the door.

.....

**Q43:** There are 5 parts to find in this extended image.

Here and there, little faces popped up and peered through the windows of the den, like meerkats. Little feet scampered across the sandy floor and little paws picked up stones and piled them in tiny mounds around the front of the cardboard boxes that had been piled high to form the fort. One child seemed to have become the leader of the pack, and he stood bolt upright in the middle of the den. Little noses twitched as the smells of lunchtime wafted through the windows and out into the garden.

.....

**Q44:** There are 6 parts to find in this extended image.

The whole plan had been to get away from the city —to leave behind the crowded streets and busy subway trains and heaving buses. But now that I was here I felt marooned. It was as if I was the sole survivor of a shipwreck. The open fields in front of me were like a vast ocean, one that I was going to have to navigate on my own. I grabbed my rucksack and held on to it tightly as though it were a life raft, and took my first tentative step forward. This was it: sink or swim.

**3.2.4 How an image works**

All images —whether they are similes, metaphors or personification —are made up of two parts: the literal idea the writer wants the reader to understand and the imagined (often called 'figurative') idea. It's important not to mix the two up when analysing an image.

## Deconstructing images

Go online



Read each of the images and answer the questions that follow.

As technology becomes more and more a part of everyday life, its forward march seems unstoppable.

**Q45:** What type of image is this?

- a) Simile
- b) Metaphor
- c) Personification

.....

**Q46:** What is literally being described in this image?

- a) Technology
- b) Everyday life
- c) Marching

.....

**Q47:** What is the figurative (imagined) part of this image?

- a) Technology
- b) Everyday life
- c) Marching

Our overuse of plastic has led to pollution on an unprecedented level. Right now, floating in the Pacific Ocean is a patch of rubbish, so big it's as if it's the 51st state of the USA.

**Q48:** What type of image is this?

- a) Simile
- b) Metaphor
- c) Personification

.....

**Q49:** What is literally being described in this image?

- a) The Pacific Ocean
- b) A patch of rubbish
- c) The 51st state of the USA

.....

**Q50:** What is the figurative (imagined) part of this image?

- a) The Pacific Ocean
- b) A patch of rubbish
- c) The 51st state of the USA

I know the argument: school uniform creates a sense of identity, of belonging. But I don't see that. For me, it's about removing individuality, creating an army of robots, all looking the same, all doing the same thing.

**Q51:** What type of image is this?

- a) Simile
  - b) Metaphor
  - c) Personification
- .....

**Q52:** What is literally being described in this image?

- a) An army of robots
  - b) Individuality
  - c) Children in school uniform
- .....

**Q53:** What is the figurative (imagined) part of this image?

- a) An army of robots
- b) Individuality
- c) Children in school uniform

Thinking about it now I'm not sure how I managed to cope with all my responsibilities in the time I was given; it was like juggling, trying to keep everything in the air at the same time.

**Q54:** What type of image is this?

- a) Simile
  - b) Metaphor
  - c) Personification
- .....

**Q55:** What is literally being described in this image?

- a) Time
  - b) Juggling
  - c) Coping with responsibilities
- .....

**Q56:** What is the figurative (imagined) part of this image?

- a) Time
- b) Juggling
- c) Coping with responsibilities

### 3.2.5 Choosing the right qualities

When analysing an image, it is important that you select qualities of the imagined part of the image carefully. For example, in the metaphor 'a mountain of homework' qualities of a mountain such as being 'made of stone' or 'covered in snow' are not relevant to the writer's purpose: in this case, emphasising how much homework has to be done. The qualities of a mountain that are relevant here are its size, density and the difficulty of getting past it.

#### Choose the right qualities for the images

Go online



Decide if the qualities are true or false for the images.

Snow lay on the town like a blanket.

**Q57:** Blankets are made of fabric.

- a) True
- b) False

.....

**Q58:** Blankets are warm.

- a) True
- b) False

.....

**Q59:** Blankets are thick.

- a) True
- b) False

.....

**Q60:** Blankets cover everything.

- a) True
- b) False

.....

**Q61:** Blankets are soft.

- a) True
- b) False

.....

**Q62:** Blankets are brightly patterned.

- a) True
- b) False

He had a heart of stone.

**Q63:** Stones are grey.

- a) True
- b) False

.....

**Q64:** Stones are covered in moss.

- a) True
- b) False

.....

**Q65:** Stones are cold.

- a) True
- b) False

.....

**Q66:** Stones have no feelings.

- a) True
- b) False

.....

**Q67:** Stones are hard.

- a) True
- b) False

.....

**Q68:** Stones are used to build walls.

- a) True
- b) False

I floated like a feather.

**Q69:** Feathers are soft.

- a) True
- b) False

.....

**Q70:** Feathers come from birds.

- a) True
- b) False

.....

**Q71:** Feathers are weightless.

- a) True
- b) False

.....

**Q72:** Feathers are white.

- a) True
- b) False

.....

**Q73:** Feathers tickle.

- a) True
- b) False

.....

**Q74:** Feathers are used to stuff pillows.

- a) True
- b) False

It was a doorstop of a book.

**Q75:** Doorstops are heavy.

- a) True
- b) False

.....

**Q76:** Doorstops are thick.

- a) True
- b) False

.....

**Q77:** Doorstops hold doors open.

- a) True
- b) False

.....

**Q78:** Doorstops are wedge shaped.

- a) True
- b) False

.....  
**Q79:** Doorstops come in many sizes.

- a) True
- b) False

.....  
**Q80:** Doorstops are strong.

- a) True
- b) False

The traffic snaked around the corner and out of sight.

**Q81:** Snakes are deadly.

- a) True
- b) False

.....  
**Q82:** Snakes are long.

- a) True
- b) False

.....  
**Q83:** Snakes are winding.

- a) True
- b) False

.....  
**Q84:** Snakes are poisonous.

- a) True
- b) False

.....  
**Q85:** Snakes make a hissing sound.

- a) True
- b) False

.....  
**Q86:** Snakes are cold blooded.

- a) True
- b) False

### 3.2.6 Connecting imagery to the writer's purpose

Like word choice, it is not enough to simply explain an image on its own; what matters is how the image helps the writer achieve their purpose.

#### Examples

1. Texts designed to inform will tend to use imagery, preferring literal comparisons instead.

A frappuccino contains as much sugar as<sup>[1]</sup> two full sized chocolate bars and supermarket ready meals contain as much sugar as a can of cola.

#### Notes:

- [1] This is simply comparing two facts that are literally true. There is no imaginary comparison. It is not a simile.

.....

2. Writers of persuasive texts may use imagery to convey the strength of their feeling.

Fast food chains are sacrificing<sup>[1]</sup> the nation's health to the gods of profit.<sup>[2]</sup>

#### Notes:

- [1] This metaphor suggests deliberate killing.  
[2] This metaphor suggests that fast food chains worship money.

.....

3. In entertainment texts, images can often be humorous.

Immediately after my fast food meal, I was Rocky leaping about at the top of the stairs<sup>[1]</sup> at the Philadelphia Museum of Art. But about ten minutes later as the sugar buzz wore off, I felt like I'd gone four rounds with the boxer. . . and lost.<sup>[2]</sup>

#### Notes:

- [1] This metaphor suggests that sugar has made the writer feel full of energy and invincible.  
[2] This simile suggests the sugar high is short lived, and the crash is painful.



### 3.3 Sentence structure

Just as writers make decisions about the language they use to create an effect, they also make decisions about how to structure their ideas into sentences.

There are three aspects of sentence structure that a writer can make decisions about.

1. *Punctuation marks* are the devices we all use to organise ideas in a sentence. You will already be familiar with most punctuation marks; you will have been using them since you learned to write. At National 5, however, you will not only be asked to identify punctuation marks, you will be expected to comment on how the writer has used punctuation to organise certain ideas or create a particular effect.
2. There are also many different types of sentences. *Sentence types* all perform different functions in communicating more about the writer's ideas. Sentence type describes the function of a whole sentence, from the capital letter at the beginning to the full stop at the end.
3. Sentences often contain language patterns. *Sentence patterns* help writers to make their ideas more vivid, and readers therefore to understand more about an idea. A sentence pattern occurs within a sentence, or within a number of sentences.

#### 3.3.1 What is a sentence?

A sentence is a basic building block of language and must always express a complete thought. The simplest sentences contain a subject and a main verb to complete a thought. A 'subject' is a thing carrying out a verb; a 'verb' is an action.

##### Example

The cat<sup>[1]</sup> sat<sup>[2]</sup> on the mat.

##### Notes:

- [1] The cat is the subject of the sentence; the cat is carrying out the verb.
- [2] 'sat' is the verb in the sentence; it is the action the cat is carrying out.

Most sentences will also contain an object —the thing that is affected by the verb.

##### Example

The cat sat on the mat<sup>[1]</sup>.

##### Notes:

- [1] the mat is the object of the sentence; it is the thing affected by the action.

That structure —subject, verb, object —is the simplest way a sentence can be constructed; remember that you will be dealing with much more complex sentences than this in National 5 English.

### Identifying parts of a simple sentence

Go online



Identify the highlighted part of the following sentences.

**Q87:** The **giant** fell down the beanstalk.

- a) Subject
- b) Object
- c) Verb

.....

**Q88:** The girl **snapped** another selfie.

- a) Subject
- b) Object
- c) Verb

.....

**Q89:** The boy **waved** at his parents.

- a) Subject
- b) Object
- c) Verb

.....

**Q90:** **Through his veins**, icy terror flowed.

- a) Subject
- b) Object
- c) Verb

.....

**Q91:** The author published **her third novel**.

- a) Subject
- b) Object
- c) Verb

.....

**Q92:** On the branches, **snow** settled.

- a) Subject
- b) Object
- c) Verb

### 3.3.2 Adding to the basic structure

Simple sentences can be combined together using a conjunction to create longer sentences. These are called compound sentences.

**Example**

*The cat sat on the mat. The dog pawed at the door.  
could become  
The cat sat on the mat and the dog pawed at the door.*

Writers use compound sentences to show a relationship between connected ideas.

Writers can also extend sentences by adding additional information in the form of a subordinate clause to the main sentence. A subordinate clause is also a building block of language but unlike a sentence it is not a complete thought.

**Example**

The cat, which had been out all night<sup>[1]</sup>, sat on the mat.

**Notes:**

[1] A subordinate clause that gives us additional information about the subject but which is not a complete thought.

**Identifying subordinate clauses**

Go online



Identify the part of each sentence that is a subordinate clause.

**Q93:** The scooter, which had been left out in the rain, had rusted beyond all use.

.....

**Q94:** Sobbing pitifully, the girl picked herself up from the ground.

.....

**Q95:** Having been steadily climbing for several months, the stock market crashed.

.....

**Q96:** Putting aside concerns about cost, we must investigate alternative energy sources with more urgency.

.....

**Q97:** The challenge, having first seemed insurmountable, was actually quite easy.

## Adding subordinate clauses

Go online



**Q98:** Arrange the subordinate clauses in this sentence in the correct order.

The necklace [so that it might be cleaned], [while we were travelling in India,] [who was now deceased,] [where I was originally born] [once kept in a locked cabinet,] [until last spring when it was removed briefly,] [despite having always taken very good care of his health,] [which was bought for me by my husband,] , had been stolen.

## 3.3.3 Punctuation marks

Punctuation marks are the tools we use to organise sentences into sections, or to join them together. They help us work out how ideas are related to one another.

Before you can answer a question on the effect of a punctuation mark, you have to understand what it does. One of the most effective things you can do to improve the way you tackle sentence structure questions, is to learn what each mark does in a sentence.



*Practise identifying punctuation marks and their function in articles you use for your reading log from Topic 1. Keep an eye out for any interesting or unusual uses of punctuation.*

Punctuation mark	Name	What it does	Example
.	Full stop	Marks the end of a sentence.	I've been expecting you.
!	Exclamation mark	Indicates strong emotion.	I could not believe my eyes!
?	Question mark	Indicates a question.	Can I help you?
;	Semi-colon	Joins together two related sentences or separates items in a complex list.	By day, the school was a riot of noise; by night, it was deathly silent.  Many things contributed towards the noise in the school: cutlery clashing in the dining hall; chairs squeaking, clattering and scraping in classrooms; pupils shouting and jostling as they move from class to class; and, inevitably, the fire alarm going off in the science block
:	Colon	Introduces an expansion.	I have learned a number of things from my trip to the Arctic: never misplace your gloves, always wear thermal underwear and check the fuel in your skidoo before venturing out.

Punctuation mark	Name	What it does	Example
, , - - ( )	Parenthesis	Adds additional information.	The press was blocked from reporting on the latest celebrity scandal (and who doesn't love reading them!) by a super-injunction.
-	Single dash	Introduces an expansion.	He looked like a pixie - big ears, long nose and a wicked twinkle in his eyes.
,	Comma	Separates items in a simple list or separates clauses in a sentence.	I've visited some of the most remote places on earth: Mongolia, Anchorage, Pitcairn Island and Motuo in China. Despite the loneliness they bring, I love being in a remote location, one that tests my survival skills.
...	Ellipsis	Indicates words left out.	There was only one thing for it. . .
" " ' '	Inverted commas	Indicates dialogue (" "), titles, or quotations (' '). Can also indicate irony.	"Oh, I just 'love' exams," she said.

## Punctuation

Go online



**Q99:** Match the punctuation marks with their definitions.

Adds additional information.

Indicates a question.

Indicates dialogue, titles, or quotations. Can also indicate irony.

Indicates strong emotion.

Indicates words left out.

Introduces an expansion.

Joins together two related sentences or separates items in a complex list.

Marks the end of a sentence.

Separates items in a simple list or separates clauses in a sentence.

! Exclamation mark

, , or —or ( ) Parenthesis

? Question mark

. Fullstop

; Semi-colon

... Ellipsis

, , or —or ( ) Parenthesis

" " or ' ' Inverted commas

: Colon or —Single dash

### 3.3.4 Sentence Types

To comment on a writer's use of sentence structure you should be able to identify the types of sentences used. These might include the following types.

- **Statement:** a simple sentence that puts forward information as a fact.
- **Exclamation:** a sentence or phrase expressing emotion (often surprise, shock or excitement). Usually marked with an exclamation mark.
- **Command:** a sentence that tells or instructs.
- **Question:** a sentence worded so as to invite an answer.
- **Rhetorical question:** a statement disguised as a question. The answer is implied or obvious.
- **Minor sentence:** a sentence without a verb.
- **Short sentence:** a simple sentence, often only containing a few words.
- **Long sentence:** a sentence noticeably longer than those around it, often containing multiple clauses, parenthesis or a list.

#### Identify the sentence type

Go online



Read each sentence and select the correct sentence type.

**Q100:** The capital of Scotland is Edinburgh.

- Long sentence
- Statement
- Exclamation
- Command
- Rhetorical question
- Minor sentence
- Short sentence
- Question

.....

**Q101:** Visit Edinburgh.

- Long sentence
- Statement
- Exclamation
- Command
- Rhetorical question
- Minor sentence
- Short sentence
- Question

.....

**Q102:** How do I get to Edinburgh from London?

- a) Long sentence
- b) Statement
- c) Exclamation
- d) Command
- e) Rhetorical question
- f) Minor sentence
- g) Short sentence
- h) Question

.....

**Q103:** How could anybody not love Edinburgh?

- a) Long sentence
- b) Statement
- c) Exclamation
- d) Command
- e) Rhetorical question
- f) Minor sentence
- g) Short sentence
- h) Question

.....

**Q104:** Edinburgh. City of literature. City of architecture. City of science.

- a) Long sentence
- b) Statement
- c) Exclamation
- d) Command
- e) Rhetorical question
- f) Minor sentence
- g) Short sentence
- h) Question

.....

**Q105:** I heart Edinburgh!

- a) Long sentence
- b) Statement
- c) Exclamation
- d) Command
- e) Rhetorical question
- f) Minor sentence
- g) Short sentence
- h) Question

.....

**Q106:** There are so many things I love about Edinburgh: chips and cheese; Jekyll and Hyde; the New Town and the Old Town; the gardens and the castle; festivals and fireworks; Calton Hill and the Botanics; and, of course, the trams.

- a) Long sentence
- b) Statement
- c) Exclamation
- d) Command
- e) Rhetorical question
- f) Minor sentence
- g) Short sentence
- h) Question

.....

**Q107:** It's got it all.

- a) Long sentence
- b) Statement
- c) Exclamation
- d) Command
- e) Rhetorical question
- f) Minor sentence
- g) Short sentence
- h) Question

### 3.3.5 Sentence patterns

To comment on a writer's use of sentence structure you should also be able to identify common sentence patterns. These might include the following patterns.

- **Repetition:** using a word or phrase more than once for emphasis, e.g.  
'Perhaps the biggest image problem politicians face is the public's perception that they are compulsive liars: when they're not lying about their expenses or lying about tax bills, they're lying about statistics, policies or —worst of all —lying about each other.'
- **List:** a series of words or phrases separated by commas or semi-colons, e.g.  
'For those seeking fame these days, there is no shortage of opportunities: croon for Cowell or show Britain your 'talent' on primetime telly; conquer the blogosphere or vlog your every waking moment; bake, cook, sew or paint your way to reality-show stardom. The options are endless.'
- **Climax:** The highest point of tension, humour, drama, quantity, size, etc. in a sentence, e.g.  
All toy fads follow a similar trajectory. Each begins in obscurity, waiting to be discovered by an enterprising individual, shared with friends and family, picked up by the wider public, adopted by the media and retailers as the Next Big Thing, at which point popularity explodes and before you can say 'tamagotchi' the world is awash with yo-yos, Rubik's cubes, loom bands, hoverboards...



- Anticlimax:** a sentence that builds in intensity, power or quantity towards a climax, but which is ended with an unexpected disappointment or humorous twist, e.g.

Who could look at mankind's long history of technological progress and fail to be impressed? The endless ingenuity of our species has spawned the printing press, the telephone, cars, calculators, space travel, the internet, and, surely the crowning jewel of the digital age, the heated toilet.
- Parallel structure:** phrases or sentences that repeat the same structure, often beginning or ending in the same way, or using punctuation in the same way, e.g.

As much as I longed for the big day to arrive, I feared what lay ahead. As much as I prepared and practised, I fretted about the potential for failure.
- Alliteration:** two or more words that begin with the same sound, e.g.

There is something so sleek, sophisticated and stylish about a boutique hotel that one can't help but be seduced.

**Identify the sentence pattern**

Go online



Read each sentence and select the correct sentence pattern.

**Q108:** Edinburgh is a supremely historic city. Architectural history echoes through the winding closes of the Old Town. The city's many museums bring social history to life through exhibitions and interactive experiences. Military history is writ large within the walls of the Castle. Statues, dotted across the city's sprawling expanse, recall the notable sons and daughters of Auld Reekie who have left their mark on history through their great deeds and inventions.

- a) Alliteration
- b) Climax
- c) Repetition
- d) List
- e) Anticlimax
- f) Parallel structure

.....

**Q109:** Pubs, clubs, museums, galleries, cafes, parks, shops and theatres: there's always something to do in Edinburgh.

- a) Alliteration
- b) Climax
- c) Repetition
- d) List
- e) Anticlimax
- f) Parallel structure

.....

**Q110:** From humble beginnings in 1947, when a tiny handful of theatrical companies gatecrashed the Edinburgh International Festival, setting up their own unofficial events in five small venues, through the 1980s, when a growing number of established acts swelled the number of shows to nearly 500, the Edinburgh Festival Fringe has exploded in the 21st century: nearly 3,000 companies now perform in over 300 venues.

- a) Alliteration
- b) Climax
- c) Repetition
- d) List
- e) Anticlimax
- f) Parallel structure

.....

**Q111:** Throughout the year, Edinburgh plays host to all kinds of VIPs: celebrities, politicians, royalty, and even the odd visitor from Glasgow!

- a) Alliteration
- b) Climax
- c) Repetition
- d) List
- e) Anticlimax
- f) Parallel structure

.....

**Q112:** In March, it's the Science Festival. In April, it's the Beltane Festival, famous for its ancient fire rituals. In May, it's Imagination, a festival for wee ones. In June, the city gets in gear for the Cycling Festival. And in July, it's Magic—in more ways than one.

- a) Alliteration
- b) Climax
- c) Repetition
- d) List
- e) Anticlimax
- f) Parallel structure

.....

**Q113:** There's little doubt the Edinburgh skyline is beautiful, bold and breathtaking.

- a) Alliteration
- b) Climax
- c) Repetition
- d) List
- e) Anticlimax
- f) Parallel structure

### 3.3.6 Connecting sentence structure to the writer's purpose

It is not enough to simply identify features of sentence structure or describe their function. When analysing a text, you must be able to comment on how particular features of sentence structure have been deliberately used by the writer to achieve a purpose. In other words, you have to be able to write about the effect of the sentence structure of the reader.

Common effects of punctuation:

- parenthesis can be used to make an aside, showing the writer's attitude;
- inverted commas can show the writer's attitude by creating an ironic, doubtful or critical tone (see 3.4);
- a semi-colon can emphasise similarity or contrast between the two sentences it joins;
- a colon, dash and ellipsis can create a sense of anticipation or drama.

Common effects of sentence types:

- exclamations can show the strength or a writer's attitude or emotion;
- a question can draw attention to an important idea and encourage the reader to think about it;
- a rhetorical question is a persuasive technique designed to encourage the reader to agree with the writer's point of view, or to emphasise an important idea;
- a short sentence can emphasise or draw attention to an idea;
- long sentences followed by a very short sentence (or vice versa) can emphasise a contrast.

Common effects of sentence patterns:

- repetition and parallel structures can emphasise particular words or ideas;
- a list can emphasise the number, variety or extent of something;
- climaxes can draw attention to the final climactic word or idea in the sentence, or emphasise a change or development;
- anticlimaxes can create humour or show disappointment;
- alliteration can draw attention to particular words and make an idea stand out.

Just like word choice questions, where you are only interested in those particular words that carry unusual, interesting or powerful connotations, not every aspect of structure in every sentence deserves to be commented on. It can be easy, when asked to analyse a writer's use of sentence structure, to pick out features which aren't really worth mentioning. Sometimes a short sentence is just a short sentence. Sometimes a long sentence is just a long sentence. Commas are an everyday punctuation mark —writers could barely survive without them —and they are rarely interesting features on their own. Not every question is a rhetorical question.

Only features of sentence structure that have been used deliberately to emphasise or enhance the writer's ideas are worth commenting on. Look at the relationship between the structure of the sentence and the writer's purpose: context is crucial.

**Example** Imagine you were asked to analyse the writer's use of sentence structure here:

Learning a second language has a powerful impact on brain function: memory is improved, multitasking is easier, and the risk of diseases such as dementia and Alzheimer's is significantly reduced.

It would not be enough just to say 'the colon introduces an expansion.' That statement describes the function of all colons. You should explain what *this specific colon* is doing in *this specific sentence*. What word or idea is being expanded, and how is it expanded?

A better answer would be 'the colon expands on the idea that bilingualism has a positive effect on the brain by introducing three specific examples of benefits.'

This answer still only describes the function of the colon. It does not analyse its effect within the context of the writer's purpose. The best answer would be:

'The writer emphasises the benefits of bilingualism by using a colon to expand on how it affects the brain. The colon introduces three specific examples to emphasise the many advantages of a second language.'

## Explaining function and effect

Go online



Read the extracts from an article about monitoring social media and the comments that follow. Choose the comment that analyses both the function and effect of the sentence structure feature.

**Q114:** Picture the scene: you've had a nightmare day at work, pre-empted by the sleepless night thanks to the noisy neighbours upstairs. It wasn't enough that you also knocked over your morning cuppa, dropped your lunch then got caught in traffic on the way home. You finally get back, kick your shoes off, start running a bath. And then the boiler breaks.

- a) The writer uses a short sentence at the end of the paragraph.
- b) The writer uses a short sentence for emphasis.
- c) The writer uses a short, snappy sentence to create tension and drama.
- d) The writer uses a short sentence to tell the reader that the boiler breaks down.
- e) The writer uses a short sentence to emphasise frustration at the boiler breaking down.

.....

**Q115:** There are already big questions over how social media is affecting the general public's mental health—for example, the rise in cyber-bullying, the often obsessive use of social networks and the impact of selfie culture on body image—and this took it to a more sinister level.

- a) The writer uses a list to add more detail to the sentence and make reader want to read on.
- b) The writer uses parenthesis to offer a list of examples of ways social media is affecting mental health, which emphasises the number of problems we face.
- c) The writer uses a long sentence to show how big the problem is.
- d) The writer uses a dash to introduce examples of the ways social media affects mental health.
- e) The writer uses dashes to give examples.

.....

**Q116:** Crucially, the technology is reportedly being developed to detect changes in behaviour, indicating that it could be used to monitor otherwise healthy individuals (including children) for potential mental health problems. No matter how well-intentioned this research might be—and ventures which involve monitoring law-abiding citizens are often presented under the 'for their own good' banner—it has that distinct air of big-brother-gone-mad about it.

- a) The writer uses inverted commas to tell us what the banner said.
- b) The writer uses inverted commas to be sarcastic.
- c) There writer uses inverted commas to show she disagrees with the idea that it is really for our own good.
- d) The writer uses inverted commas to quote someone else's words.
- e) The writer uses inverted commas.

## 3.4 Tone

Tone describes how words sound or would sound when spoken out loud. Here are some common words to describe tone.

<b>Tone word</b>	<b>Means...</b>
Apologetic	sorry
Appreciative	thankful; grateful
Awe-struck	overwhelmed; amazed
Critical	finding fault
Disappointed	let down; sad because of failure
Enthusiastic	passionate; keen
Frustrated	angry or upset at being unable to change or achieve something
Hopeful	feeling positive about the future
Judgmental	being very critical
Mocking	making fun of something in a cruel way
Sarcastic	saying the opposite of what is really meant to show criticism
Sentimental	feeling soft-hearted and emotional about something
Sympathetic	caring and compassionate

### 3.4.1 Positive, negative and neutral

Different tones communicate different emotions and attitudes. For this reason, tones are generally positive or negative. When there is no strong emotion or attitude the tone can be described as neutral or matter-of-fact.

Rather than just describing a tone as either positive or negative, try to be as specific as possible. There are many different tones that are positive and many different tones that are negative.

**Positive and negative tones**

Go online



**Q117:** Complete the table by identifying the tone of each word in the list.

Positive	Negative

*Word list:* Accusatory, Admiring, Angry, Argumentative, Bitter, Celebratory, Critical, Disappointed, Enthusiastic, Excited, Friendly, Grateful, Happy, Irritated, Lighthearted, Optimistic, Outraged, Pessimistic, Sympathetic, Threatening.

**3.4.2 Identifying tone**

Depending on the question you are asked, you may be given a tone and asked to identify how it has been created. Alternatively, you may have to identify the tone yourself before explaining how it has been created.

**Identifying different tones**

Go online



**Q118:** Match each sentence with the word that best describes the tone.

- |   |             |
|---|-------------|
| Be home by ten o'clock.   | Sarcastic   |
| Please could you make sure you're home by ten o'clock?  | Celebratory |
| If it's not <i>too</i> much trouble to interrupt your oh-so-busy schedule, how about this time you're home by ten o'clock?  | Threatening |
| Be home by ten o'clock, OR ELSE!  | Apologetic  |
| Hey pal, d'you reckon you could be home round about ten o'clock tonight? Cheers!  | Neutral     |
| Really sorry to have to ask... but was wondering if it might be possible for your to make it home by ten o'clock. It'd be an enormous help. Hope you're cool with this.   | Polite      |
| Once again, you've made me get up in the middle of the night when I have told you so many times that I find it difficult to get back to sleep. Maybe this time you could think of someone other than yourself and make it home for ten o'clock? | Friendly    |

### 3.4.3 Explaining how tone is created

A writer's tone is shown through language choices. This means that you use your skills in analysing word choice, imagery and sentence structure to explain how the tone is created.

#### Example

In this example, there is a tone of admiration that is created using language techniques.

The first thing that strikes you about the Burrell Collection is the incredible<sup>[1]</sup> sense of space in the building. Light streams<sup>[2]</sup> in through floor-to-ceiling windows, bathing<sup>[3]</sup> Burrell's treasure trove<sup>[4]</sup> of artefacts in heavenly<sup>[5]</sup> sunshine. Where other museums are dark and musty, the Burrell is bright and airy. Where other museums keep exhibits at arm's length, the Burrell lets you get right up close to them.<sup>[6]</sup>

#### Notes:

- [1] Word choice suggests something very special.
- [2] Word choice suggests a constant flow.
- [3] Word choice suggests being completely surrounded.
- [4] Imagery suggests the museum's exhibits are valuable, beautiful and large in number
- [5] Imagery suggests the light is almost spiritual.
- [6] Sentence structure emphasises how different the Burrell is to other museums.

#### Identifying language features that create tone

Go online



**Q119:** Match the sentence with the language feature that creates the tone.

Be home by ten o'clock.

Please could you make sure you're home by ten o'clock?

If it's not *too* much trouble to interrupt your oh-so-busy schedule, how about *this* time you're home by ten o'clock?

Be home by ten o'clock, OR ELSE!

Hey pal, d'you reckon you could be home round about ten o'clock tonight? Cheers!

Really sorry to have to ask. . . but was wondering if it might be possible for your to make it home by ten o'clock. It'd be an enormous help. Hope you're cool with this.

Once again, you've made me get up in the middle of the night when I have told you so many times that I find it difficult to get back to sleep. I can't believe you won't think of someone other than yourself and make it home for ten.

italics; rhetorical question  
command; exclamation mark; capital letters  
statements; frustrated word choice; repetition of 'I'  
courteous word choice; ellipsis  
short sentence; simple word choice  
informal word choice; exclamation mark  
question mark; courteous word choice



### 3.5 Learning points

#### Summary

- Words have positive, negative and neutral connotations.
- Words can be formal or informal.
- Words that belong to a particular profession or group are called jargon words.
- Writers choose words with connotations that help them achieve their purpose.
- Similes, metaphors and personification are comparisons used to help the writer achieve their purpose.
- An image transfers qualities from something imagined to the literal thing being described.
- Imagery can make description more vivid, and helps to convey the writer's ideas.
- Sentences come in different types: statement, exclamation, command, question, rhetorical question, minor sentence, short sentence, long sentence.
- Sentences can be structured to create patterns: repetition, list, climax, anticlimax, parallel structure, alliteration.
- Punctuation can be used to create an effect.
- Tone describes the way words sound when read aloud.
- Tone shows the writer's emotions and attitudes.
- Tones can be positive, negative or neutral.
- Tone is created by other language features such as word choice, imagery, and sentence structure.

### 3.6 End of topic test

#### End of Topic 3 test

Go online



#### Take exercise or get Alzheimer's? Forget that!

*The Telegraph*  
12<sup>th</sup> February 2016

This week I learnt that with every mouthful of cake I take, and every step I don't, my brain is shrinking, my cells are ageing faster and my DNA telomeres (whatever they might be) are shortening. This thanks to a recently conducted, absolutely terrifying study from Boston University that pegs Alzheimer's to how fit you are in your 30s and 40s.

So, must I now, while I can still remember, get up at the crack of dawn, don the padded cycle pants and start spinning like a washing machine on full blast?

Or do I take my mother's advice and grow old gracefully, accepting that middle-aged spread is a little part of life and, well, a large part of my middle. Even if it ups my chances of dementia?

This news brings a whole, ghastly new level of guilt to middle-aged sloth. When I was in my twenties, I was pretty good at exercising. That's because it wasn't really about exercise.

Sprinting about in the park was easy and so, you know, fun. Of course no one gave me credit for it then, back when it was a doddle. No one promised that I would be a genius as a result.

But now that I'm staring 40 in the face and heaving myself out for a jog feels like a monumental achievement, they tell me that I'm going to lose my marbles next week. It just ain't fair.

Even before this revelation, my early middle-aged friends had already started to fall into two distinct categories. There are the ones who fly around madly like Lycra-clad wasps, burning every calorie they take on board, trapped in a losing battle with their own mortality and, worse, the mirror.

And then there is the pigeonhole in which I have, I'm afraid, rather begun to file myself, where you will find ageing birds who like to cluck around at social events, Hoover up the nibbles on offer and generally roost whenever they get the chance.

Surely running around after children and walking to work count as exercise, we in this category ask our consciences as we walk past gym windows filled with the diligent huffers and puffers.

What lives they must lead. Up at 5am, pursuing regimes of relentless denial and punishment—but not in a fun *Fifty Shades* kind of way. What's the point of all the effort? For one woman I know, it's all to upload an 'ab selfie' on to Instagram (#getstrong #dreampbig - bleurgh). Could anything be more inane?

My thought processes may be the product of a slothful body, but her brainwaves are totally scrambled.

These 40-year-old hard-bodied yummy mummies and daddys may be light on the scales, but they are distinctly light on personality too.

What's that, if not more evidence of telomere shrinkage? So, I am content to live like a plump pigeon, fluttering from pillar to post with occasional flights of exercise and a healthy dose of fun. I will take my chances with a smaller brain later on.

At least I have a good chance of getting that far. My mother —did I mention her? —has always said that those very skinny 40-year-olds, the ones with the veins bulging out of their tired childlike arms, are just laying up problems for the future.

A little bit of fat going into middle age helps fend off disease, she says. It keeps out the cold, she says. She's a fount of medical knowledge my mother.

What do they know at Boston University? So pass the Victoria Sponge, switch on Pointless and put the washing machine on full spin; my fitness revolution starts another day.

**Word choice**

**Q120:** Find the word in paragraph 1 that suggests the writer's horror at the new research.

**Q121:** Find the word in paragraph 5 that suggests how easy the writer found exercise when he or she was younger.

.....

**Q122:** Find the word in paragraph 7 that suggests the research has come as a complete surprise.

.....

**Q123:** Find the word in paragraph 8 that suggests the writer feels trapped in a category.

.....

**Q124:** Find the word in paragraph 10 that suggests how never-ending and unpleasant exercising has become.

.....

**Q125:** Find the word in paragraph 10 that suggests the writer finds selfies idiotic.

.....

**Q126:** Find the word in paragraph 11 that suggests the writer thinks her friend is crazy.

.....

**Q127:** Find the word in paragraph 14 that suggests how unpleasant the veins look.

.....

**Contrasting word choice****Q128:**

In the article, the writer contrasts people who exercise with those who don't. Match the contrasting words and phrases used to emphasise the differences between them.

heaving	diligent
plump	fly around madly
slothful	burning every calorie
doddle	very skinny
running around after children and walking to work	trapped in a losing battle with their own mortality
hoovering up the nibbles on offer	sprinting
roost	monumental achievement
fun	regimes of relentless denial
middle-aged spread	hard bodied
content to live	punishment

**Jargon****Q129:**

Which of these is an example of jargon?

- a) Categories
  - b) DNA telomeres
  - c) Middle-aged sloth
  - d) Pigeonhole
  - e) Fitness revolution
- .....

**Q130:**

Which of these is an example of jargon?

- a) Childlike arms
- b) #getstrong #dreambig
- c) Huffers and puffers
- d) Lycra-clad
- e) Washing machine

**Formal and informal**

Decide whether the following words and phrases are formal or informal.

**Q131:** Bleurgh

- a) Formal
- b) Informal

.....

**Q132:** Mortality

- a) Formal
- b) Informal

.....

**Q133:** It just ain't fair

- a) Formal
- b) Informal

.....

**Q134:** Huffers and puffers

- a) Formal
- b) Informal

.....

**Q135:** Doodle

- a) Formal
- b) Informal

.....

**Q136:** Lose my marbles

- a) Formal
- b) Informal

.....

**Q137:** Evidence of telemore shrinkage

- a) Formal
- b) Informal

.....

**Q138:** Selfie

- a) Formal
- b) Informal

.....

**Imagery**

For each example, identify the type of image used.

**Q139:** 'spinning like a washing machine on full blast'

- a) Simile
- b) Metaphor
- c) Extended metaphor

.....

**Q140:** 'there are the ones who fly around madly like lycra-clad wasps'

- a) Simile
- b) Metaphor
- c) Extended metaphor

.....

**Q141:** 'trapped in a losing battle'

- a) Simile
- b) Metaphor
- c) Extended metaphor

.....

**Q142:** 'ageing birds who like to cluck around at social events ... and generally roost whenever they get the chance'

- a) Simile
- b) Metaphor
- c) Extended metaphor

.....

**Q143:** 'hoover up the nibbles on offer'

- a) Simile
- b) Metaphor
- c) Extended metaphor

.....

**Q144:** 'I am content to live like a plump pigeon, fluttering from pillar to post with occasional flights of exercise'

- a) Simile
- b) Metaphor
- c) Extended metaphor

.....

**Q145:** 'a healthy dose of fun'

- a) Simile
- b) Metaphor
- c) Extended metaphor

.....

**Q146:** 'fount of medical knowledge'

- a) Simile
- b) Metaphor
- c) Extended metaphor

.....

**Q147:** 'revolution'

- a) Simile
- b) Metaphor
- c) Extended metaphor

***Effect of imagery***

For each example of imagery, identify the comment that best describes its effect in the passage.

**Q148:** 'spinning like a washing machine on full blast'

The image suggests:

- a) working incredibly hard.
- b) being very clean.
- c) being very noisy.

.....

**Q149:** 'there are the ones who fly around madly like lycra-clad wasps'

The image suggests they:

- a) are stripy.
- b) are always on the move and unpleasant.
- c) make a buzzing noise.

.....

**Q150:** 'trapped in a losing battle'

The image suggests that fitness fanatics:

- a) are fighting unsuccessfully against the ageing process.
  - b) are always fighting each other.
  - c) hate being in the gym because they feel claustrophobic.
- .....

**Q151:** 'ageing birds who like to cluck around at social events ... and generally roost whenever they get the chance'

The image suggests they are:

- a) tired and unsociable.
  - b) still very fit.
  - c) relaxed and sociable.
- .....

**Q152:** 'hoover up the nibbles on offer'

The image suggests they:

- a) hate mess and like to keep things clean and tidy.
  - b) are always hungry and like to eat a lot.
  - c) are very conscious of their weight.
- .....

**Q153:** 'fount of medical knowledge'

The image suggests that the:

- a) mother has lots of useful advice that she is always sharing.
  - b) mother's advice is very limited.
  - c) mother needs medical advice.
- .....

**Q154:** 'revolution'

The image suggests:

- a) cartwheeling and cycling.
- b) continuing to do the same thing over and over.
- c) a complete lifestyle transformation, getting rid of old habits and starting anew.



**Sentence Structure**

For each example, identify the type of image used.

**Q155:** 'This week I learnt that with every mouthful of cake I take, and every step I don't, my brain is shrinking, my cells are ageing faster and my DNA telemores (whatever they might be) are shortening'

- a) Repetition
  - b) Parenthesis
  - c) Rhetorical question
  - d) Short sentence
  - e) Ellipsis
- .....

**Q156:** 'So, must I now, while I can still remember, get up at the crack of dawn, don the padded cycle pants and start spinning like a washing machine on full blast?'

- a) Repetition
  - b) Parenthesis
  - c) Rhetorical question
  - d) Short sentence
  - e) Ellipsis
- .....

**Q157:** 'Could anything be more inane?'

- a) Repetition
  - b) Parenthesis
  - c) Rhetorical question
  - d) Short sentence
  - e) Ellipsis
- .....

**Q158:** 'No one gave me credit for it then, back when it was a doddle. No one promised that I would be a genius as a result'

- a) Repetition
  - b) Parenthesis
  - c) Rhetorical question
  - d) Short sentence
  - e) Ellipsis
- .....

**Q159:** 'It just ain't fair'

- a) Repetition
- b) Parenthesis
- c) Rhetorical question
- d) Short sentence
- e) Ellipsis

**Effect of sentence Structure**

For each example, identify the comment that best describes the effect of the sentence structure feature.

**Q160:** 'This week I learnt that with every mouthful of cake I take, and every step I don't, my brain is shrinking, my cells are ageing faster and my DNA telemores (whatever they might be) are shortening'

Parenthesis adds:

- a) extra information to make the sentence flow better.
- b) in a comment from the writer that suggests they don't understand the research.
- c) in the definition of the jargon word telemores.

**Q161:** 'So, must I now, while I can still remember, get up at the crack of dawn, don the padded cycle pants and start spinning like a washing machine on full blast?'

The rhetorical question:

- a) emphasises how preposterous the writer finds the idea of exercising in this way.
- b) is designed to make the reader think more about how much they exercise.
- c) suggests the writer is worried about their health.

.....

**Q162:** 'No one gave me credit for it then, back when it was a doddle. No one promised that I would be a genius as a result'

Repetition of 'no one' suggests he:

- a) did not need to be told to exercise when he was younger.
- b) always exercised on his own when he was younger.
- c) did not enjoy exercising when he was younger.

.....

**Q163:** 'It just ain't fair'

The short sentence:

- a) creates drama and makes the reader want to read on.
- b) suggests that the writer is being sarcastic.
- c) emphasises the writer's frustration.

**Tone**

For each example, choose the word that best describes the tone.

**Q164:** 'What lives they must lead.'

- a) Dismissive
  - b) Irritated
  - c) Mocking
  - d) Sarcastic
- .....

**Q165:** 'Could anything be more inane?'

- a) Dismissive
  - b) Irritated
  - c) Mocking
  - d) Sarcastic
- .....

**Q166:** 'What do they know at Boston University?'

- a) Dismissive
  - b) Irritated
  - c) Mocking
  - d) Sarcastic
- .....

**Q167:** 'These 40-year-old hard-bodied yummy mummies and daddies may be light on the scales, but they are distinctly light on personality too.'

- a) Dismissive
- b) Irritated
- c) Mocking
- d) Sarcastic



---

## Topic 4

# Evaluation

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#### Learning objective

By the end of this topic, you should be able to:

- understand what is meant by 'evaluating';
  - evaluate the effectiveness of an introduction;
  - evaluate the effectiveness of a conclusion;
  - evaluate the effectiveness of supporting detail.
-

## 4.1 Evaluating effectiveness

Evaluating involves making a judgement about how well a paragraph or language feature helps the writer achieve their purpose.

You might be asked:

- how effective the first paragraph is as an introduction to the passage as a whole;
- how effective the final paragraph is as a conclusion to the passage as a whole;
- how effective supporting detail is in supporting the writer's main idea.

In order to answer this type of question you will have to show an understanding of both the writer's ideas and their use of language. This means you must draw on your Understanding (Topic 2) and Analysis (Topic 3) skills. While it is possible to make a comment on why an introduction, conclusion or supporting detail is *not effective*, you should remember that the passages have been selected for their effectiveness. This means it is much easier to comment positively on what *is effective*.

## 4.2 Evaluating introductions

To evaluate an introduction, it is useful to remind yourself of the purpose of an introduction. From your own writing you will know that an introduction can:

- grab the reader's attention through something interesting, humorous, surprising, shocking or dramatic;
- establish the writer's point of view or main idea;
- establish conflicting points of view or a question that the writer will go on to explore;
- establish why the subject of the passage is important;
- establish the tone of the passage;
- show how the issue is current, topical, controversial or relevant.

In order to comment on how effective an introduction is, you will have to have read the rest of the passage so you can connect ideas or language features in the introduction to other parts of the text.

### 4.3 Evaluating conclusions

To evaluate a conclusion, it is useful to remind yourself of the purpose of a conclusion. From your own writing you will know that a conclusion can:

- sum up the main ideas of the passage;
- pinpoint the most important or significant idea in the passage;
- end with a climax;
- end with a 'call to action' or an encouragement to the reader;
- link back to the introduction, creating a 'circular structure';
- return to an idea or image from earlier in the passage;
- link back to the title of the passage;
- answer a question asked earlier in the passage;
- make use of tone by either maintaining a tone used earlier, or offering a positive or negative final message.

### 4.4 Evaluating supporting detail

As well as introductions and conclusions you may be asked to evaluate how well supporting detail develops the writer's argument. Supporting detail might include: statistics, facts, quotes, examples, anecdotes or comparisons. (You can revise these types of supporting detail in Topic 2.2)

You will comment on how the evidence makes the writer's argument more convincing, persuasive or entertaining.

For instance:

- statistics can lend a sense of scientific objectivity to an argument. Statistics can emphasise the scale or extent of something very small or very large;
- facts can be used to prove (or try to prove) beyond question that the writer's opinions are correct;
- quotes, especially from experts or authority figures, lend an argument more power;
- examples can be used to show a problem or issue is widespread or to take an idea and put it into a real life situation;
- anecdotes can help to show how a wider problem or issue affects the writer, and therefore how it might affect the reader. If the anecdote is amusing it can also help to make a complicated topic more interesting;
- comparisons can emphasise how good or bad something is by setting ideas side by side with similar examples.

As with analysis of language features (such as word choice or imagery) it is important not to comment on the supporting detail in isolation, but to connect it back to the writer's wider purpose in that paragraph, or the passage as a whole.

## 4.5 Practising evaluation skills

Read this article about McDonalds, then attempt the questions that follow in your notebook. When you are ready, reveal the commentary showing possible answers.

### **McDonald's tasty treats for yummy mummies? Sorry, I'm not lovin' it**

22<sup>nd</sup> Feb 2010

Jan Moir

Daily Mail

Let's start off with a Little Tasters Tikka Snack Wrap with spicy chicken and shredded lettuce in a soft flour tortilla. Open at one end, this mini-sandwich looks, how can I put it, like a severed big toe wrapped in a tiny bath towel. Complete with salad garnish. Is there a woolly tomato in there, buried alongside the nail bed? Oh, I do hope not. The taste experience? As expected. Let me put it another way. We are in a London branch of McDonald's, not dining at the Ritz, so let's just get on with it.

The Snack Wrap has that traditional McDonald's savoury squelch: the unmistakable fast food mouthful when soft meat protein and chemical dressing hits the pappy bread buffers. Yet it has something else, too - a new sparkly, powdery chemical undertow, as if tikka-spiced Magic Dust had been sprinkled over the pale, white chicken.

Ooo-oo, I'm not lovin' it. However, it's not about me, is it? Just like the Boden velvet trim cardigan and Cath Kidston polka-dot wellies, the McDonald's Little Tasters range has been invented for the Yummy Mummy market. As part of a countrywide move to attract more upmarket and discerning customers, McDonald's is keen to put new things on the menu to tempt even the most wary, middle-class palate. And with Snack Wraps, they want to entice mothers into ordering something more sustaining than a cup of coffee when they visit McDonald's with their spoiled children. Something that will not cause the fashionable or the gastronomically aware to hate themselves by committing full-on McDonald's carbicide before the cocktail hour. So alongside the traditional Big Mac and the Quarter Pounder, we have the Snack Wrap, the Little Italian, the Oriental and the Chorizo Melt. Yes, they may sound like the Arsenal back four, but to McDonald's, they are the future. On the 'new, quality' food menu designed to appeal to Mr and Mrs Upwardly Mobile, there are also Toasted Deli Sandwiches, bottled waters and even proper chicken and bacon salads, not just the hideous pile of grated carrot and damp lettuce offering of yesteryear.

Though you might have better luck than me at actually getting your hands on one. 'You want a salad?' asked my server, as if I had just requested a grilled dodo burger with unicorn ribs on the side. Yes, please. 'You mean a bowl of salad?' Yes. 'We've run out.' The Snack Wraps, healthier breakfast offerings (porridge, low-fat blueberry muffins, fruit bags) and a bigger range of chicken items were introduced last year.

Down in the super-sized world of the fried apple pie and the McFlurry, the fast food giant has —just like David Cameron and his Cameroons —spent a great deal of time, energy and money in making itself more attractive to the middle classes.

For although McDonald's continues to thrive on a global scale, the British market has a unique set of problems. Sales never really recovered following the outbreaks of mad cow disease in the Nineties. John Gummer, the then Agriculture Minister, publicly force-feeding burgers to his daughter to assure us beef was safe was not helpful. And public sentiment in Britain had also been turned against the chain by the long-running 'McLibel' trial, in which the firm spent £10 million suing the activists Dave Morris and Helen Steel for what it said were defamatory claims made in leaflets the couple produced about McDonald's. Elsewhere, negativity among British consumers was enhanced by Super Size



Me, Morgan Spurlock's 2004 film that documented the drastic effect an exclusively McDonald's diet had on his physical and psychological well-being. In short, we remain unconvinced.

So what was to be done? First, the Mickey D marketing machine sought to reassure middle-class consumers that, for example, the 81 million eggs used in its Egg McMuffins and elsewhere come from happy, free-range hens. And in promotional literature and on its website, McDonald's also urges its picky new consumers to inquire about traceability and sourcing in the fashionable foodie way ('Ask where your lettuce comes from'). There is even a kindly attempt at homespun hospitality: 'If you want more lettuce, then please just ask!' What if you want more burger? It doesn't say. Is that fig leaf organic? It doesn't say that either.

Yet it is going to take more than the introduction of semi-skimmed organic milk and carrot sticks to convince the Yummy Mummies to flock to their local branches. Well, McDonald's has thought of that, too. More than half of its 1,200 British outlets have been spruced up as part of a 'Re-Imaging' programme. The wipe-clean, primary-coloured plastic of old has been replaced by moody hues and softer lines. Consumers can tuck into their Little Tasters and Big Tastys in a clean, bright Wi-Fi-enabled interior, a space dotted with waxy-leafed pot plants, pea-green paint and abstract wall art that looks, from my view, like giant neon thumbprints. There are pink room dividers, fashionable giant white lampshades and subtle lighting. Even the traditional fibre-glass seats, famously bolted to the floor in a manner that suggested visiting time on death row, have gone. They have been replaced by mock-leather pseudo pouffes and replica Arne Jacobsen egg chairs. There are even vases dotted around, each containing a single white rose. Nutritionally speaking, it might be more advantageous to toss your Big Tasty into the nearest bin and eat the rose instead, but you can't say that McDonald's isn't trying.

Looking around while dunking a bag of potato wedges into a plastic coffin of sour cream and chive 'dip', it feels as if I have been transported to the set of a 1982 Wham! video. This feeling of displaced unreality is heightened by another bizarre and pointless McDonald's claim. 'We can trace all our potatoes back to their source,' it boasts. I think that means it has got a spade.

Yet is Middle Britain ready to be convinced by the boasts, fancy seats and healthy eating claims of this notorious consumer giant?

For no matter how many coats of paint it applies, McDonald's will never be able to rid itself of the giveaway smell of salty, frying grease that emanates from every outlet. And while I could never recommend the new Chicken Toasted Deli Sandwich —that bread! It's like eating a savoury plimsoll —there will always be something weirdly alluring in the bouncy charms of the Filet-o-Fish. Made with oh- so sustainable hoki, half a slice of processed cheese and a smear of tartare sauce, it seems somehow - like everything I tasted —to practically throb with sugar.

Here is the truly terrifying thing. Previous to my trip to McDonald's this week, I had not set foot inside one of its establishments for six or seven years. Yet the next day, I had a sudden, piercing desire for another trip to McDonald's. What on earth does it put in its stuff to make consumers, young and old, feel this way?

Ooo-oo, I'm still not lovin' it. But sometimes they make it hard.

**Evaluate the introduction**

Go online



Look at the first paragraph of the passage.

Let's start off with a Little Tasters Tikka Snack Wrap with spicy chicken and shredded lettuce in a soft flour tortilla. Open at one end, this mini-sandwich looks, how can I put it, like a severed big toe wrapped in a tiny bath towel. Complete with salad garnish. Is there a woolly tomato in there, buried alongside the nail bed? Oh, I do hope not. The taste experience? As expected. Let me put it another way. We are in a London branch of McDonald's, not dining at the Ritz, so let's just get on with it.

The first paragraph introduces a number of aspects of article. Identify the way it does this in each case.

**Q1:** Humorous tone

.....

**Q2:** Critical tone

.....

**Q3:** Personal tone

.....

**Q4:** The experience of visiting a McDonald's.

.....

**Q5:** Interests the reader by using a shocking image.

**Evaluate supporting detail**

Go online



Look at paragraph 6.

For although McDonald's continues to thrive on a global scale, the British market has a unique set of problems. Sales never really recovered following the outbreaks of mad cow disease in the Nineties. John Gummer, the then Agriculture Minister, publicly force-feeding burgers to his daughter to assure us beef was safe was not helpful. And public sentiment in Britain had also been turned against the chain by the long-running 'McLibel' trial, in which the firm spent £10 million suing the activists Dave Morris and Helen Steel for what it said were defamatory claims made in leaflets the couple produced about McDonald's. Elsewhere, negativity among British consumers was enhanced by Super Size Me, Morgan Spurlock's 2004 film that documented the drastic effect an exclusively McDonald's diet had on his physical and psychological well-being. In short, we remain unconvinced.

**Q6:** Identify the main idea of the paragraph.

.....

**Q7:** Identify the three examples of 'problems' mentioned in the paragraph.

.....

**Q8:** What makes these three examples effective?

Look at paragraph 8.

Yet it is going to take more than the introduction of semi-skimmed organic milk and carrot sticks to convince the Yummy Mummies to flock to their local branches. Well, McDonald's has thought of that, too. More than half of its 1,200 British outlets have been spruced up as part of a 'Re-Imaging' programme. The wipe-clean, primary-coloured plastic of old has been replaced by moody hues and softer lines. Consumers can tuck into their Little Tasters and Big Tastys in a clean, bright Wi-Fi-enabled interior, a space dotted with waxy-leafed pot plants, pea-green paint and abstract wall art that looks, from my view, like giant neon thumbprints. There are pink room dividers, fashionable giant white lampshades and subtle lighting. Even the traditional fibre-glass seats, famously bolted to the floor in a manner that suggested visiting time on death row, have gone. They have been replaced by mock-leather pseudo pouffes and replica Arne Jacobsen egg chairs. There are even vases dotted around, each containing a single white rose. Nutritionally speaking, it might be more advantageous to toss your Big Tasty into the nearest bin and eat the rose instead, but you can't say that McDonald's isn't trying.

The main idea of this paragraph is that McDonald's interior design has changed recently as part of the 're-imagining' programme in order to appeal to the 'yummy mummy' market.

The writer describes this change using two comparisons:

The wipe-clean, primary-coloured plastic of old has been replaced by moody hues and softer lines

[...]

Even the traditional fibre-glass seats, famously bolted to the floor in a manner that suggested visiting time on death row, have gone. They have been replaced by mock-leather pseudo pouffes and replica Arne Jacobsen egg chairs.

**Q9:** What makes these two comparisons effective?

**Evaluate the conclusion**

Go online



Look at the last paragraphs of the passage.

Here is the truly terrifying thing. Previous to my trip to McDonald's this week, I had not set foot inside one of its establishments for six or seven years. Yet the next day, I had a sudden, piercing desire for another trip to McDonald's. What on earth does it put in its stuff to make consumers, young and old, feel this way?

Ooo-oo, I'm still not lovin' it. But sometimes they make it hard.

This is a successful conclusion because it:

**Q10:** ends with her most significant concern. Identify how it does this.

.....

**Q11:** links back to the rest of the passage being about visiting a McDonald's. Identify how it does this.

.....

**Q12:** links back to the title of the passage. Identify how it does this.

.....

**Q13:** continues the humorous tone. Identify how it does this.

.....

**Q14:** continues her critical tone. Identify how it does this.

## 4.6 Learning points

### Summary

- Evaluating involves judging how well a paragraph or language feature helps the writer achieve their purpose.
- Evaluation combines Understanding and Analysis skills.
- You may be asked to evaluate the effectiveness of an introduction, conclusion or supporting detail.
- There are common features of introductions and conclusions you can identify, but it is important to show how these features relate to the passage as a whole.
- To evaluate supporting detail you should comment on how it develops the writer's main idea or argument.

## 4.7 End of topic test

### End of Topic 4 test

[Go online](#)

#### Take exercise or get Alzheimer's? Forget that!

*The Telegraph*

12<sup>th</sup> February 2016

This week I learnt that with every mouthful of cake I take, and every step I don't, my brain is shrinking, my cells are ageing faster and my DNA telomeres (whatever they might be) are shortening. This thanks to a recently conducted, absolutely terrifying study from Boston University that pegs Alzheimer's to how fit you are in your 30s and 40s.

So, must I now, while I can still remember, get up at the crack of dawn, don the padded cycle pants and start spinning like a washing machine on full blast?

Or do I take my mother's advice and grow old gracefully, accepting that middle-aged spread is a little part of life and, well, a large part of my middle. Even if it ups my chances of dementia?

This news brings a whole, ghastly new level of guilt to middle-aged sloth. When I was in my twenties, I was pretty good at exercising. That's because it wasn't really about exercise.

Sprinting about in the park was easy and so, you know, fun. Of course no one gave me credit for it then, back when it was a doddle. No one promised that I would be a genius as a result.

But now that I'm staring 40 in the face and heaving myself out for a jog feels like a monumental achievement, they tell me that I'm going to lose my marbles next week. It just ain't fair.

Even before this revelation, my early middle-aged friends had already started to fall into two distinct categories. There are the ones who fly around madly like Lycra-clad wasps, burning every calorie they take on board, trapped in a losing battle with their own mortality and, worse, the mirror.

And then there is the pigeonhole in which I have, I'm afraid, rather begun to file myself, where you will find ageing birds who like to cluck around at social events, Hoover up the nibbles on offer and generally roost whenever they get the chance.

Surely running around after children and walking to work count as exercise, we in this category ask our consciences as we walk past gym windows filled with the diligent huffers and puffers.

What lives they must lead. Up at 5am, pursuing regimes of relentless denial and punishment—but not in a fun *Fifty Shades* kind of way. What's the point of all the effort? For one woman I know, it's all to upload an 'ab selfie' on to Instagram (#getstrong #dreambig - bleurgh). Could anything be more inane?

My thought processes may be the product of a slothful body, but her brainwaves are totally scrambled.

These 40-year-old hard-bodied yummy mummies and daddys may be light on the scales, but they are distinctly light on personality too.

What's that, if not more evidence of telomere shrinkage? So, I am content to live like a plump pigeon, fluttering from pillar to post with occasional flights of exercise and a healthy dose of fun. I will take my chances with a smaller brain later on.

At least I have a good chance of getting that far. My mother —did I mention her? —has always said that those very skinny 40-year-olds, the ones with the veins bulging out of their tired childlike arms, are just laying up problems for the future.

A little bit of fat going into middle age helps fend off disease, she says. It keeps out the cold, she says. She's a fount of medical knowledge my mother.

What do they know at Boston University? So pass the Victoria Sponge, switch on Pointless and put the washing machine on full spin; my fitness revolution starts another day.

**Q15:** Look at the first paragraph again.

This week I learnt that with every mouthful of cake I take, and every step I don't, my brain is shrinking, my cells are ageing faster and my DNA telomeres (whatever they might be) are shortening. This thanks to a recently conducted, absolutely terrifying study from Boston University that pegs Alzheimer's to how fit you are in your 30s and 40s.

What makes the first paragraph an effective introduction to the passage?

.....

**Q16:** Look at paragraphs 7 and 8 again.

Even before this revelation, my early middle-aged friends had already started to fall into two distinct categories. There are the ones who fly around madly like Lycra-clad wasps, burning every calorie they take on board, trapped in a losing battle with their own mortality and, worse, the mirror.

And then there is the pigeonhole in which I have, I'm afraid, rather begun to file myself, where you will find ageing birds who like to cluck around at social events, Hoover up the nibbles on offer and generally roost whenever they get the chance.

How effective is the comparison between the writer's 'early-middle aged friends' and people like herself?

.....

**Q17:** Look at the final paragraph again.

What do they know at Boston University? So pass the Victoria Sponge, switch on Pointless and put the washing machine on full spin; my fitness revolution starts another day.

What makes the final paragraph an effective conclusion to the passage?

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## Topic 5

# Exam skills

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### Contents

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#### Learning objective

By the end of this topic, you should be able to:

- understand how the RUAЕ exam paper is structured;
  - understand how to skim, scan and annotate;
  - understand the different ways to structure answers;
  - understand how to use past papers and articles to revise.
-

## 5.1 Understanding the exam paper

The RUAE exam paper will consist of a single passage and questions totalling 30 marks. You have one hour to answer all the questions.

Questions will have line references to guide you to the part of the passage containing the answer.

The majority of the questions will test your *understanding* of the writer's ideas. These questions should always be answered in your own words as far as possible. (See Topic 2.)

Questions requiring you to *analyse* the writer's language are the next most common. Sometimes the question will specify a particular language feature, others will simply ask about the 'use of language' generally, allowing you to choose the language features you analyse. (See Topic 3.)

Usually there are one or two questions that require you to *evaluate*. (See Topic 4.)

Each question will have a number of marks associated with it. Use the number of marks to judge how many separate comments you need to make.

For example, a 3 mark understanding question will require three separate points in the answer.

In language questions, you will gain a mark for accurately identifying (this usually means quoting) a language feature. You will gain a second mark for your analysis of this feature.

Evaluation questions that ask about the introduction or conclusion will typically award one mark for identifying a feature of the paragraph. A second mark will usually be awarded for linking this feature to the writer's purpose or the wider passage.

### 2015 SQA National 5 RUAE exam

Go online



#### On the spot

If you throw a rat into the middle of a room full of humans, it will instinctively freeze. By becoming completely still, it is more likely to avoid detection. Then, it will dart into a corner of the room, hoping to flee danger. If cornered, however, it will fight. Ferociously.

Psychologists call it the fight-flight-freeze response, and it emerged very early in evolution. We know this because it is common to all vertebrates. The response starts in a part of the brain which reacts when an animal is confronted by a threat, and is controlled by the automatic nervous system. This is the same system that manages digestion and respiration, and is independent of conscious will.

At the World Cup finals, we were given a neat insight into this deeply ingrained response. The players who took penalties, and the former players who shared their experiences as pundits, talked about 'the walk'. This is the fearful, solitary journey from the halfway line to the penalty area in preparation for a single moment of truth: the spot-kick.

In the modern world, we rarely face danger head-on. It is not like the good old days when the fight-flight-freeze response was regularly called upon to deal with predators (of both an animal and human kind). Instead, the danger we face today is artificially created: taking an exam, giving a speech, taking a penalty.



The psychological response, however, is the same. As footballers walk towards the spot, they are experiencing precisely the things you experience when put under pressure at work. The threat is not to life or limb, but to ego and livelihood. We fear the consequences of messing up.

There is an acceleration of heart and lung function. There is paling and flushing. There is an inhibition of stomach action, such that digestion almost completely ceases. There is a constriction of blood vessels. There is a freeing up of metabolic energy sources (fat and glycogen). There is a dilation of the pupils and a relaxation of the bladder. Perception narrows. Often, there is shaking.

All of these things are incredibly useful, in the right context. They prime the muscles; they massively increase body strength in preparation for fighting or running. The increased muscle flow and blood pressure means that you become hyper-vigilant. The response is beautifully balanced for a simple reason: it helped our ancestors (and the ancestors of modern-day rats) to survive.

But there is a rather obvious problem. The fight-flight-freeze response is great for fighting, freezing or fleeing, but it is terrible if you have to do something complex, or subtle, or nuanced. When you are taking a penalty, or playing a piano concerto, or marshalling the arguments necessary to pass a difficult interview, it is not helpful to have adrenalin pumping like crazy and perception obliterated by tunnel vision. You need to be calm and composed, but your body is taut, pumped and trembling.

Sports psychology can be thought of as helping performers to manage a response (ie fight, flight, freeze) that has outlived, to a large extent, its usefulness. The players standing in the semi-circle holding hands are virtually motionless. It is a nice metaphor for the freeze response. The walk to the penalty spot is curiously self-conscious. You can almost hear the inner dialogue: 'Get out of here, run away!' 'But I can't run away. I have to take this thing!'

How to deal with these responses? One way is with reflection. The next time you give a speech or are doing a job interview, take note of how you feel. Gauge the curious feeling of dread, the desire to run away, the way your heart is beating out of your chest. But do not let this intimidate you; instead, reflect that these are normal reactions and everyone experiences them: even Michael Jordan (a marvel from the free-throw line) and Roger Federer (who always looks unnaturally calm on Centre Court).

One of the most creative sports psychologists has found that simply discussing the fight-flight-freeze response has huge therapeutic benefit. It takes the edge off. It makes an otherwise bewildering reaction (what on earth is going on inside me?) into a comprehensible one. To put it another way, the first stage of liberation from the tyranny of pressure is echoing the behaviour of our ancient selves.

This, I think, is what top athletes mean when they repeat that otherwise paradoxical saying: 'Pressure is not a problem; it is a privilege'. Talk to David Beckham, Sebastian Coe or Sir Chris Hoy and they will be perfectly open about their nerves and fear. But they also talk with great pride about facing up to them. They didn't see these human responses as signs of weakness but as opportunities to grow. They created mechanisms (often highly personal ones) to help them through. They seized every opportunity to face danger, and learnt from each experience.

So, here is a piece of (free) advice: if you are given an opportunity to take the equivalent of a penalty, whether at work or anywhere else, grab it. Accept that you will feel uncomfortable, that your stomach will knot and that, at the moment of truth, you will wish to be anywhere else in the world. Think also, as you are about to perform, of the footballers at a World Cup who volunteered to step forward with the weight of a nation's expectations on their shoulders.

Because here is the most revelatory and paradoxical thing of all: if you miss, your life will not end. If you fluff your lines, you won't die. Instead, you will grow, learn and mature. And isn't that what life —whether at home, on the football pitch, or in the office —is ultimately about?

### Questions

Here are the questions for the 2015 SQA National 5 RUAE exam.

Identify the type of question being asked.

**Q1:** Explain fully why the first paragraph (lines 1-4) is an effective opening to the passage as a whole. (3)

- a) U
- b) A
- c) E

.....

**Q2:** Look at lines 5-10, and then explain in your own words what the writer means when he calls the response 'deeply ingrained'. (2)

- a) U
- b) A
- c) E

.....

**Q3:** Look at lines 14-21, and then explain in your own words two aspects of 'danger' or 'threat' we used to experience in the past, and two we face now. (4)

- a) U
- b) A
- c) E

.....

**Q4:** Look at lines 22-37, and then summarise, using your own words as far as possible, some of the changes in the body which occur with the response. You should make five key points in your answer. (5)

- a) U
- b) A
- c) E

.....

**Q5:** Explain why the sentence 'How to deal with these responses?' (line 44) provides an appropriate link at this point in the passage. (2)

- a) U
- b) A
- c) E

.....

**Q6:** Look at lines 50-54, and then explain how two examples of the writer's word choice demonstrate the 'benefit' of the response. (4)

- a) U
- b) A
- c) E

.....

**Q7:** Look at lines 55-61. Explain what the attitude of top athletes is to pressure, and how two examples of the language used make this attitude clear. (5)

- a) U
- b) A
- c) E

.....

**Q8:** Look at lines 62-67, and explain fully using your own words why the advice to 'grab' the opportunity might at first seem strange. (3)

- a) U
- b) A
- c) E

.....

**Q9:** Pick an expression from the final paragraph (lines 68-71), and show how it helps to contribute to an effective conclusion to the passage. You should refer to an expression or idea from earlier in the article. (2)

- a) U
- b) A
- c) E

## 5.2 Skimming, scanning and annotating

*Skimming* means to read the passage quickly, not taking in specific details, but gaining a general impression of the main ideas and how the ideas are organised. This may be how you first read the passage before looking at it in more detail when answering the questions.

*Scanning* means to quickly look through the text in order to find a specific detail or word. When the question contains a quotation from the passage, you will scan the lines referenced to find these words. The answer will usually be located nearby or the context will help you answer the question.

**Example** Q3 in the 2015 paper asked:

Look at lines 14-21, and then explain in your own words two aspects of 'danger' or 'threat' we used to experience in the past, and two we face now. (4)

The first step in answering this question is to scan lines 14-21 to find the words 'danger' and 'threat'. Once you have found these words, reading the context more closely will give you the answer.

*Annotating* is an important skill that can be an extremely useful way to make sense of the paper.

You might find it useful to underline, circle or highlight on the questions:

- the line reference;
- the command verb (explain, summarise, show);
- the number of marks available.

More importantly, you should annotate the passage to help you organise your thinking before writing your answer down. Here are useful steps to follow.

1. Draw a bracket or box around the referenced lines to make sure your answer comes only from the designated section.
2. Read through the entire section from the first line to the last.
3. As you read through the lines, identify every possible answer within the section. For understanding questions, this might involve numbering individual ideas; for analysis questions this might involve finding interesting examples of word choice, imagery and sentence structure and underlining or highlighting them. (Remember to separate ideas when highlighting. See Topic 2.5)
4. From the ideas or language features you have found, make a sensible decision about which you can most successfully put into your own words or analyse. It is important not to choose the first ideas or language features you come across; you may find simpler answers later in the section.

### 5.3 Structuring answers

There are many ways you can structure your answers. You may already be working with structures taught to you by your teacher, or you may approach each question differently. The important thing is that all aspects of a question are tackled.

#### Examples

1. Q7 in the 2015 paper said:

Look at lines 55-61. Explain what the attitude of top athletes is to pressure, and how two examples of the language used make this attitude clear. (5)

The question asks two things.

1. What is the attitude of top athletes to pressure?
2. How language features make this clear?

It doesn't matter in what order you tackle these two parts of the question, so long as both are answered.

For example, you could structure your answer like this:

- They think pressure is a good thing.
  - 'Grow' suggests developing and becoming better because of it.
  - 'Great pride' emphasises how good it can make them feel.

Or you could structure your answer like this:

- 'Grow' suggests developing and becoming better because of it.
- 'Great pride' emphasises how good it can make them feel.
  - Both of these words indicate pressure can be beneficial.

Or you could structure your answer like this:

The word 'grow' has connotations of something developing and becoming better and 'great pride' gives the impression that pressure can lead to athletes feeling really good, which helps me understand that the attitude to pressure is positive.

All three answers gain full marks but, as you can see, the first two examples use bullet points.

You might find this a useful way to structure your answers, especially when you are asked to summarise.

.....

Q4 in the 2015 paper was a 5-mark summary question:

Look at lines 22-37, and then summarise, using your own words as far as possible, some of the changes in the body which occur with the response. You should make five key points in your answer. (5)

You could structure your answer like this:

The response causes the heart to beat more quickly and people breathe faster. People also get a rush of energy and can begin to quiver and twitch. Their eyes get bigger and they feel stronger. They are ready to go.

Or you could structure your answer like this:

- Heart beats more quickly
- Breathing is faster
- Rush of energy
- Quivering and twitching
- Eyes widen
- Feel strong
- Feel ready

Both answers would gain full marks. However, it may be easier for you to keep track of how many separate points you have made if you use bullet points.

In each answer, there are actually 7 points. The question has a maximum mark of 5, so you cannot gain any extra credit. However, providing an extra point or two might be a good idea if you are uncertain about the accuracy of some of your points.

No matter how you choose to structure your answer, remember there is no need to repeat the words of the question; this will only waste time. Additionally, you do not need to write in full sentences; RUAE is a test of your reading, not your writing.

If you would like more guidance on how to structure your answers see the 'Structuring your answers' PDF in the Course Downloads section online.

## 5.4 Using past papers and other articles

Access the following page online for past papers:

<http://www.sqa.org.uk/sqa/47410.html>.

The most obvious way to use past, practice and model papers is to complete them under timed conditions. However, there are many other things you can do with these papers to develop your skills:

- examine the marking key to understand how marks are awarded, and identify alternative answers to those you found;
- practise reading, annotating and understanding questions;
- select particular question types from several papers to target specific skills.

Passages from past, practice and model papers can also be used for these activities, once you have completed the questions:

- practise your reading skills to increase your vocabulary;
- practise working out the audience and purpose for each article;
- read and analyse the writer's line of thought;
- practise your analysis skills by selecting your own language features (those not covered by the questions);
- examine introductions and conclusions from several different passages;
- practise summarising the main ideas;
- read the passage out loud to identify the tone;
- practise skimming to improve the pace of your reading;
- practise annotating.

Many of these activities can also be applied to articles taken from the sources listed in Topic 1.2. Remember you could also become an exam setter yourself by making up your own questions and marking scheme and trading them with a friend.

## 5.5 Learning points

### Summary

- The RUAE exam paper is worth 30 marks.
- The paper will contain one passage and a mix of Understanding, Analysis and Evaluation questions.
- Skimming can be used to read the passage quickly.
- Scanning can be used to find specific details when answering questions.
- Annotating can help you understand the passage and organise your answers.
- There are many ways to structure your answers.
- In addition to timed practice, there are many different ways to use past papers and articles to revise.

## 5.6 End of topic test

### End of Topic 5 test

[Go online](#)

**Q10:** How many marks is the RUAЕ exam worth?

- a) 20
  - b) 30
  - c) 50
- .....

**Q11:** How long do you have to complete the RUAЕ exam?

- a) 45 minutes
  - b) 1 hour
  - c) 90 minutes
- .....

**Q12:** Which question type usually makes up the majority of the marks?

- a) Understanding
  - b) Analysis
  - c) Evaluation
- .....

**Q13:** What skill do you use when making notes on the passage?

- a) Skimming
  - b) Scanning
  - c) Annotating
- .....

**Q14:** What skill do you use when reading the passage through quickly to gain a sense of the writer's argument?

- a) Skimming
  - b) Scanning
  - c) Annotating
- .....

**Q15:** What skill do you use when searching for specific details in the passage?

- a) Skimming
  - b) Scanning
  - c) Annotating
- .....



**Q16:** You must repeat the wording of the question at the start of your answer.

- a) True
- b) False

.....

**Q17:** You can structure your answers in any way you choose.

- a) True
- b) False

.....

**Q18:** You must always answer in full sentences.

- a) True
- b) False

.....

**Q19:** You should never bullet point your answers.

- a) True
- b) False

.....

**Q20:** You must never include more points in your answer than the number of marks available.

- a) True
- b) False

.....

**Q21:** Using the marking key to mark your own answers can be a useful activity.

- a) True
- b) False



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## Topic 6

# Practice papers

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## 6.1 Practice paper 1: A picture of loneliness

### A picture of loneliness: you are looking at the last male northern white rhino

12<sup>th</sup> May 2015

Jonathan Jones

*The Guardian*

What is it like to look at the very last of something? To contemplate the passing of a unique wonder that will soon vanish from the face of the earth? You are seeing it. Sudan is the last male northern white rhino on the planet. If he does not mate successfully soon with one of two female northern white rhinos at Ol Pejeta conservancy, there will be no more of their kind, male or female, born anywhere. And it seems a slim chance, as Sudan is getting old at 42 and breeding efforts have so far failed. Apart from these three animals there are only two other northern white rhinos in the world, both in zoos, both female.

It seems an image of human tenderness that Sudan is lovingly guarded by armed men who stand vigilantly and caringly with him. But of course it is an image of brutality. Even at this last desperate stage in the fate of the northern white rhino, Sudan is under threat from poachers who kill rhinos and hack off their horns to sell them on the Asian medicine market - despite the fact that he has had his horn cut off to deter them.

Sudan doesn't know how precious he is. His eye is a sad black dot in his massive wrinkled face as he wanders the reserve with his guards. His head is a marvellous thing. It is a majestic rectangle of strong bone and leathery flesh, a head that expresses pure strength. How terrible that such a mighty head can in reality be so vulnerable. It is lowered melancholically beneath the sinister sky, as if weighed down by fate. This is the noble head of an old warrior, his armour battered, his appetite for struggle fading.

Under his immense looming shoulder, his legs protrude like squat columns from the tough tank of his body. The way his foreleg emerges from his thick coat of skin reminds us how long human beings have been wondering at the natural spectacle that is the rhino. For Sudan does not look so different from the rhinoceros that Albrecht Dürer portrayed in 1515. They have the same little legs stuck out of a majestic body and they even lower their heads in the same contemplative way. Dürer was a Renaissance artist picturing an exotic beast from the exotic lands that Europe was starting to see more and more of. In 1515 a live Indian rhinoceros was sent by the ruler of Gujarat to the king of Portugal: he in turn sent it to the Pope, but on the way it died in a shipwreck.

Human beings - we always kill the things we love. We have been doing so since the ice age. There are beautiful pictures of European woolly rhinos in caves in France, that were painted up to 30,000 years ago. These ancient relatives of Sudan share his heroic bulk, mighty power and paradoxical air of gentleness. A woolly rhino in Chauvet cave seems agile and young, a creature full of life. But the same people who painted such sensitive portraits of ice age rhinos helped to kill them off. As climate turned against the woolly megafauna with the end of the last ice age, human spears probably delivered the coup de grace.

Today, immense love is invested in rhinos, yet they are being slaughtered in ever greater numbers. The northern white rhino is the rarest species of African rhino. There are far greater numbers of southern white rhinos and black rhinos. But the demand in Asian countries such as Vietnam for rhino horn as a traditional medicine believed to cure everything from flu to cancer is fuelling a boom in poaching. From 2007, when just 13 rhinos were killed by poachers in South Africa, the killings have grown horrifically. Last year 1,215 rhinos were slaughtered for their horns in South Africa. This year already looks certain to beat that dreadful record.

This is a photograph from the front line of a crisis. The vulnerable northern white rhino has been hunted virtually to extinction - in spite of every precaution, in spite of these guards and their guns - and other varieties of African rhino are under a sustained attack from poachers that is totally out of control. The Javan rhinoceros is also on the verge of extinction. India has successfully protected the Indian rhinoceros after it was almost wiped out by British hunters in colonial times, but here too poaching is a menace. What a majestic creature this picture records, and what futile human destructiveness. Have we learned nothing since the ice age? Can the better angels of our nature not defeat the impulse to kill?

*When this article was first published, it was accompanied by a photograph of the white rhinoceros, Sudan, and his guard, at Ol Pejeta conservancy.*

©The Guardian

### Practice paper 1: A picture of loneliness

Go online



#### Paragraph 1

What is it like to look at the very last of something? To contemplate the passing of a unique wonder that will soon vanish from the face of the earth? You are seeing it. Sudan is the last male northern white rhino on the planet. If he does not mate successfully soon with one of two female northern white rhinos at Ol Pejeta conservancy, there will be no more of their kind, male or female, born anywhere. And it seems a slim chance, as Sudan is getting old at 42 and breeding efforts have so far failed. Apart from these three animals there are only two other northern white rhinos in the world, both in zoos, both female.

**Q1:** Explain fully why the first paragraph is an **effective opening** to the passage as a whole.

.....

**Q2:** Explain in your **own words** why the northern white rhino 'will soon vanish from the face of the earth'.

#### Paragraph 2

It seems an image of human tenderness that Sudan is lovingly guarded by armed men who stand vigilantly and caringly with him. But of course it is an image of brutality. Even at this last desperate stage in the fate of the northern white rhino, Sudan is under threat from poachers who kill rhinos and hack off their horns to sell them on the Asian medicine market - despite the fact that he has had his horn cut off to deter them.

**Q3:** Show how the writer's **word choice** continues the idea of 'an image of human tenderness'.

.....

**Q4:** Show how the writer's **word choice** develops the idea of 'an image of brutality'.

Paragraph 3

Sudan doesn't know how precious he is. His eye is a sad black dot in his massive wrinkled face as he wanders the reserve with his guards. His head is a marvellous thing. It is a majestic rectangle of strong bone and leathery flesh, a head that expresses pure strength. How terrible that such a mighty head can in reality be so vulnerable. It is lowered melancholically beneath the sinister sky, as if weighed down by fate. This is the noble head of an old warrior, his armour battered, his appetite for struggle fading.

**Q5:** Show how the writer's language creates a sorrowful **tone** in these lines.

.....

Paragraph 4

Under his immense looming shoulder, his legs protrude like squat columns from the tough tank of his body. The way his foreleg emerges from his thick coat of skin reminds us how long human beings have been wondering at the natural spectacle that is the rhino.

**Q6:** Show how the writer's use of imagery emphasises the strength and power of the rhino.

.....

Look at part of paragraph 4

The way his foreleg emerges from his thick coat of skin reminds us how long human beings have been wondering at the natural spectacle that is the rhino.

**Q7:** Explain how the writer develops this idea in the rest of the paragraph, making close reference to the text.

.....

Look at part of paragraph 5

These ancient relatives of Sudan share his heroic bulk, mighty power and paradoxical air of gentleness. A woolly rhino in Chauvet cave seems agile and young, a creature full of life. But the same people who painted such sensitive portraits of ice age rhinos helped to kill them off.

**Q8:** In your **own words**, explain the similarities between Sudan and European woolly rhinos from the ice age.

.....

Look at the beginning of paragraph 7

Today, immense love is invested in rhinos, yet they are being slaughtered in ever greater numbers.

**Q9:** Explain how this sentence acts as a **link** in the writer's argument at this point in the passage.

.....

Look at the beginning of paragraph 7 again

This is a photograph from the front line of a crisis. The vulnerable northern white rhino has been hunted virtually to extinction - in spite of every precaution, in spite of these guards and their guns - and other varieties of African rhino are under a sustained attack from poachers that is totally out of control. The Javan rhinoceros is also on the verge of extinction. India has successfully protected the Indian rhinoceros after it was almost wiped out by British hunters in colonial times, but here too poaching is a menace.

**Q10:** Show how the writer's use of **language** emphasises the seriousness of the threat to rhinos.

.....

Look at the final 3 sentences in paragraph 7

What a majestic creature this picture records, and what futile human destructiveness. Have we learned nothing since the ice age? Can the better angels of our nature not defeat the impulse to kill?

**Q11:** Pick an expression from these lines and show how it contributes to an effective conclusion to the passage. You should refer to an expression or idea from earlier in the passage.

## 6.2 Practice paper 2: Lad culture destroying lives

### Why 'lad culture' and 'banter' is destroying the lives of young men

3<sup>rd</sup> Apr 2016

Val Burns

*The Herald*

I was impressed by Prison Break actor Wentworth Miller's articulate and honest response to The Lad Bible's attempt to 'body shame' him by posting two contrasting pictures of his physique on their website. The site, which supposedly reflects trending issues and delivers 'infotainment' for their target audience of young men aged 16-30, is far from articulate.

A quick scan over their pages reveals a puerile, perverse and narrowed-down take on reality, consisting mainly of laddish banter, jackass antics and objectification of women. Oh, speaking of women, it's hot on sentimentalised affirmations that boys really love their mummies best of all. What The Lad Bible seems to do best of all is credit their male audience with the levels of intelligence we'd normally associate with a single cell amoeba found on the sea floor. A dark, dark place where the bright lights of an inquiring and intelligent mind cannot possibly survive.

Wentworth Miller responded to the photo, and its mindlessly cruel accompanying caption mocking his weight, by writing about his ongoing struggle with severe depression since his early teens, including his first suicide attempt at age 15. He also spoke of turning to food as a coping mechanism. His response is raw, honest and painful to read. Tellingly, his comments wrung a grovelling apology from The Lad Bible.

Depression is painful. Sometimes, especially for men, it's deadly. In the UK, 78% of deaths by suicide are male and yet only 38% of NHS referrals for 'talking therapy' treatments for depression are for men. One in four women will at some stage in their lives receive treatment for depression, compared with just one man in ten. And these statistics only account for those people who have been able to recognise they are in difficulty and haul themselves along to their GP. The fact is that men, for a variety of socio-cultural reasons, are much less likely to recognise emotional and psychological distress in themselves and even less likely to seek out treatment.

Perhaps this accounts for the fact that over three quarters of those who take their own lives are male; 73% of adults who go missing from home are men; 87% of rough sleepers are men; men are 50% more likely to be detained and compulsorily treated in mental hospitals, and three times more likely than women to become alcohol dependant. The 'laddish' banter that is the currency of websites such as The Lad Bible only exacerbates the stigmatisation of male depression.

Instead of locking men down into a shamed silence about their struggle with emotional and psychological difficulties, or worse, ridiculing those men who do speak out, men need to be enabled to find a language that helps them to describe and share their experience of depression.

Too often, men feel they have to stay strong and be in a position to protect and rescue others. Society colludes with this by continuing to praise and value attributes in young men such as their physical strength, not crying in pain when injured or upset, and their ability to compete and defeat opponents.



Men are allowed to cry with joy when their national team wins the World Cup, but they are censored when it comes to crying because they are stressed by work or devastated by the breakdown of a relationship. It's not fair and it's not healthy and it shortens men's lives. It needs to change.

Like depression, the road to recovery and change can be arduous. But we could make a start by challenging the laddish banter culture used by men against men and against women. The language of contemporary banter is often cruel and sadistic, masquerading as a kind of humorous rite of passage into manhood, a tribal test of strength to assess how much humiliation and ridicule a man can take before he crumbles. What doesn't break you, makes you.

There is no place for the individual in Ladland where only the mob rules and any expressions of difference based on personal values, sexuality, intellect or morality are wiped out by the stampeding herd. For young men in particular, it takes a lot of courage to stand up to this marauding, distorted version of masculinity. Men, and especially young men, need to be encouraged and supported to look after their mental health and wellbeing. A core component of good mental health is feeling able to be yourself, able to say what you are thinking and feeling without fear of rejection or ridicule. Lad culture does nothing to promote the integrity of individual men and seriously dumbs down what it is to be a person.

©Herald Scotland

### Practice paper 2: Lad culture destroying lives

Go online



#### Paragraph 1

I was impressed by Prison Break actor Wentworth Miller's articulate and honest response to The Lad Bible's attempt to 'body shame' him by posting two contrasting pictures of his physique on their website. The site, which supposedly reflects trending issues and delivers 'infotainment' for their target audience of young men aged 16-30, is far from articulate.

**Q12:** Using your **own words** as far as possible, explain what happened to Miller.

.....

#### Paragraph 2

A quick scan over their pages reveals a puerile, perverse and narrowed down take on reality, consisting mainly of laddish banter, jackass antics and objectification of women. Oh, speaking of women, it's hot on sentimentalised affirmations that boys really love their mummies best of all. What The Lad Bible seems to do best of all is credit their male audience with the levels of intelligence we'd normally associate with a single cell amoeba found on the sea floor. A dark, dark place where the bright lights of an inquiring and intelligent mind cannot possibly survive.

**Q13:** Explain, using your **own words** as far as possible, two criticisms the writer makes about The Lad Bible website.

.....

**Q14:** Show how the writer's use of sentence structure helps to make the strength of her feeling clear.

## Paragraph 3

Wentworth Miller responded to the photo, and its mindlessly cruel accompanying caption mocking his weight, by writing about his ongoing struggle with severe depression since his early teens, including his first suicide attempt at age 15. He also spoke of turning to food as a coping mechanism. His response is raw, honest and painful to read. Tellingly, his comments wrung a grovelling apology from The Lad Bible.

**Q15:** Show how the writer's **language** makes clear a contrast in her attitude towards Wentworth Miller and The Lad Bible.

.....

## Paragraph 4

Depression is painful. Sometimes, especially for men, it's deadly. In the UK, 78% of deaths by suicide are male and yet only 38% of NHS referrals for 'talking therapy' treatments for depression are for men. One in four women will at some stage in their lives receive treatment for depression, compared with just one man in ten. And these statistics only account for those people who have been able to recognise they are in difficulty and haul themselves along to their GP. The fact is that men, for a variety of socio-cultural reasons, are much less likely to recognise emotional and psychological distress in themselves and even less likely to seek out treatment.

**Q16:** Explain, using your **own words** as far as possible, the reason the writer gives for why men are less likely than women to receive treatment for depression.

.....

## Paragraph 5

Perhaps this accounts for the fact that over three quarters of those who take their own lives are male; 73% of adults who go missing from home are men; 87% of rough sleepers are men; men are 50% more likely to be detained and compulsorily treated in mental hospitals, and three times more likely than women to become alcohol dependant. The 'laddish' banter that is the currency of websites such as The Lad Bible only exacerbates the stigmatisation of male depression.

**Q17:** How does the writer's use of **sentence structure** emphasise the seriousness of the problem?

.....

Paragraph 6

Instead of locking men down into a shamed silence about their struggle with emotional and psychological difficulties, or worse, ridiculing those men who do speak out, men need to be enabled to find a language that helps them to describe and share their experience of depression. Too often, men feel they have to stay strong and be in a position to protect and rescue others. Society colludes with this by continuing to praise and value attributes in young men such as their physical strength, not crying in pain when injured or upset, and their ability to compete and defeat opponents.

**Q18: Summarise** five reasons why men do not show their emotions.

.....

Paragraph 8

Men are allowed to cry with joy when their national team wins the World Cup, but they are censored when it comes to crying because they are stressed by work or devastated by the breakdown of a relationship. It's not fair and it's not healthy and it shortens men's lives. It needs to change.

Like depression, the road to recovery and change can be arduous.

**Q19:** Identify two features of the writer's **language** that create a forceful tone.

.....

Paragraph 9

Like depression, the road to recovery and change can be arduous. But we could make a start by challenging the laddish banter culture used by men against men and against women. The language of contemporary banter is often cruel and sadistic, masquerading as a kind of humorous rite of passage into manhood, a tribal test of strength to assess how much humiliation and ridicule a man can take before he crumbles. What doesn't break you, makes you.

**Q20:** Explain why the sentence 'Like depression, the road to recovery and change can be arduous' provides an appropriate link at this point in the passage.

.....

Look at paragraph 9 again

Like depression, the road to recovery and change can be arduous. But we could make a start by challenging the laddish banter culture used by men against men and against women. The language of contemporary banter is often cruel and sadistic, masquerading as a kind of humorous rite of passage into manhood, a tribal test of strength to assess how much humiliation and ridicule a man can take before he crumbles. What doesn't break you, makes you.

**Q21:** Explain how the use of **imagery** in these lines clarifies the need to challenge the 'the laddish banter culture'. You should refer to at least **two** images.

.....

## Paragraph 10

For young men in particular, it takes a lot of courage to stand up to this marauding, distorted version of masculinity. Men, and especially young men, need to be encouraged and supported to look after their mental health and wellbeing. A core component of good mental health is feeling able to be yourself, able to say what you are thinking and feeling without fear of rejection or ridicule. Lad culture does nothing to promote the integrity of individual men and seriously dumbs down what it is to be a person.

**Q22:** Pick an expression from the final paragraph, and show how it helps contribute to an **effective** conclusion to the passage. You should refer to an expression or idea from earlier in the passage.

### 6.3 Practice paper 3: Teenagers deserve better

#### Teenagers deserve better

15<sup>th</sup> June 2012

Patrick Ness

*The Guardian*

I had the extreme good fortune to win the Carnegie Medal\* this week, and it was a win I dedicated most of all to the amazing young readers, particularly the teenage readers, who've given me the privilege of their attention over the last five years. And I did that because I can't tell you how tired I get of hearing lazy, politically expedient lies about some of the most interesting people in the country.

As I said in my acceptance speech, the worst thing our present government and, in fact, we as a culture do about teenagers is that we think of them almost entirely in negative terms. What they can't do, what they aren't achieving, how much they don't read. And though of course there are always areas of concern, what gets forgotten is that these phrases only ever apply to some teenagers some of the time.

All it takes is actually bothering to meet a teenager or three and you'll see what I know to be true from meeting hundreds upon hundreds every year: they're the same curious, sensitive, smart, compassionate, funny, questioning, brilliant people they've always been. Why do we forget this so readily?

I was a typically atypical teenager, and that's actually one of their secrets: there is no such thing as a typical teenager. The basic operating system of a teenager is to feel left out, to feel alone - even if you're incredibly popular. I, for instance, was the gay, preppy, deeply anxious son of American fundamentalist Christians. I couldn't have felt more different if I'd had a tail. I felt that nobody understood what I was going through - not in a self-pitying way but literally, in that I had no contrary experience to tell me otherwise. Why do you think teenagers read books so voraciously? They're looking for that very understanding.

I think to be a teenager is to yearn. I yearned for someone to tell me I was alright, that everything was going to be alright. I can barely think about the 'It Gets Better' campaign for LGBT youngsters without tearing up, because I know how desperately I yearned for someone to say those words to me, just once. There were good times too, of course there were. But I look back on that teenage me with real tenderness, real affection. I so want to be able to tell him that he's going to be OK.

I've always said that I can't write books for other people, I can only write them for me, and paradoxically, that's the only time anyone else has wanted to read them. So when I write for teenagers, I'm really writing for the teenage me. The me that needed to be taken seriously at least once in a while. The me that needed to hear that, no matter how dark it might feel, that there was light ahead.

In a real way, I think this is what my books for teenagers have all ended up being about. Being heard. Being taken seriously. Being treated as a complex being who doesn't always get things right but who also doesn't always get things wrong. And being told that there's hope, there's life, there's laughter and love, that hurt is real, that pain is real, yes - but so is possibility, so is a liveable, wondrous future, despite what anyone may tell you. And the response to that has been amazing, and sometimes heartbreaking.

I'm far from the only writer who regularly gets letters from lonely kids, from gay kids, from disabled kids, from just average, regular kids who reached out because they heard a voice that was saying something other than that they weren't enough, that they weren't worth listening to, that they were more than just a problem that wasn't being solved.

I owe my success to the young readers who love my books but I also owe just as much, I think, to the young readers who hate them, and the young readers who argue about them and other people's books books and want to read more and more and more. Because they're the ones who don't get praise. They're the ones who get treated by the government as monkeys to be experimented on. They're the ones who only ever hear loud public voices telling them that they don't read, that there's something wrong with them and that they're failing, even when they are demonstrably not.

They deserve more credit. They deserve more care. They certainly deserve a better government (though lord knows, we all deserve that). But mostly they deserve more than the national amnesia that seems to make us forget how very, very hard it is to be a teenager, and what little credit they receive, despite their manifest achievements.

*\*The Carnegie Medal is awarded annually to the writer of an outstanding book written in English for children and young people.*

©The Guardian

### Practice paper 3: Teenagers deserve better

Go online



#### Paragraph 1

I had the extreme good fortune to win the Carnegie Medal\* this week, and it was a win I dedicated most of all to the amazing young readers, particularly the teenage readers, who've given me the privilege of their attention over the last five years. And I did that because I can't tell you how tired I get of hearing lazy, politically expedient lies about some of the most interesting people in the country.

**Q23:** How does the writer's use of **language** immediately establish his positive attitude to teenagers?

.....

#### Paragraph 2

As I said in my acceptance speech, the worst thing our present government and, in fact, we as a culture do about teenagers is that we think of them almost entirely in negative terms. What they can't do, what they aren't achieving, how much they don't read. And though of course there are always areas of concern, what gets forgotten is that these phrases only ever apply to some teenagers some of the time.

**Q24:** Using your **own words** as far possible, explain the writer's criticisms of the way teenagers are treated.

.....

**Q25:** How does the writer's use of **sentence structure** emphasise society's negative view of teenagers?

Paragraph 3

All it takes is actually bothering to meet a teenager or three and you'll see what I know to be true from meeting hundreds upon hundreds every year: they're the same curious, sensitive, smart, compassionate, funny, questioning, brilliant people they've always been. Why do we forget this so readily?

**Q26:** Show how the writer's use of language makes clear his opinion of the teenagers he has met. In your answer, you should refer to **word choice** and **sentence structure**.

.....

Paragraph 4

I was a typically atypical teenager, and that's actually one of their secrets: there is no such thing as a typical teenager. The basic operating system of a teenager is to feel left out, to feel alone - even if you're incredibly popular. I, for instance, was the gay, preppy, deeply anxious son of American fundamentalist Christians. I couldn't have felt more different if I'd had a tail. I felt that nobody understood what I was going through - not in a self-pitying way but literally, in that I had no contrary experience to tell me otherwise. Why do you think teenagers read books so voraciously? They're looking for that very understanding.

**Q27:** Explain in your **own words** three issues teenagers might experience.

.....

Paragraph 5

I think to be a teenager is to yearn. I yearned for someone to tell me I was alright, that everything was going to be alright. I can barely think about the 'It Gets Better' campaign for LGBT youngsters without tearing up, because I know how desperately I yearned for someone to say those words to me, just once. There were good times too, of course there were. But I look back on that teenage me with real tenderness, real affection. I so want to be able to tell him that he's going to be OK.

**Q28:** Explain why the sentence 'I think to be a teenager is to yearn' provides an appropriate **link** at this point in the passage.

- reference to the ideas in the text before the link (1) ;
- reference to the ideas in the text after the link (1).

.....

Look again at paragraph 5

**Q29:** Show how the writer creates an emotional tone through his use of language.

.....

Paragraph 7

In a real way, I think this is what my books for teenagers have all ended up being about. Being heard. Being taken seriously. Being treated as a complex being who doesn't always get things right but who also doesn't always get things wrong. And being told that there's hope, there's life, there's laughter and love, that hurt is real, that pain is real, yes - but so is possibility, so is a liveable, wondrous future, despite what anyone may tell you. And the response to that has been amazing, and sometimes heartbreaking.

**Q30:** Using your **own words** as far as possible, explain what the writer believes his books 'have all ended up being about'.

.....

Paragraph 9

I owe my success to the young readers who love my books but I also owe just as much, I think, to the young readers who hate them, and the young readers who argue about them and other people's books books and want to read more and more and more. Because they're the ones who don't get praise. They're the ones who get treated by the government as monkeys to be experimented on. They're the ones who only ever hear loud public voices telling them that they don't read, that there's something wrong with them and that they're failing, even when they are demonstrably not.

**Q31:** Using your **own words** as far as possible, explain the ways in which the writer feels some young readers are treated.

.....

They deserve more credit. They deserve more care. They certainly deserve a better government (though lord knows, we all deserve that). But mostly they deserve more than the national amnesia that seems to make us forget how very, very hard it is to be a teenager, and what little credit they receive, despite their manifest achievements.

**Q32:** Pick two expressions from the final paragraph, and show how they help to contribute to an **effective conclusion** to the passage. You should refer to an expression or idea from earlier in the article.



## 6.4 Practice paper 4: Blackfish

### **My film Blackfish plunged SeaWorld into crisis - but it's not only killer whales we must protect**

20<sup>th</sup> August 2015

Gabriela Cowperthwaite

*The Guardian*

When I started work on Blackfish, I could not possibly have imagined the effect it would have on SeaWorld. Let's be honest. Not a lot of people see documentaries. And not a lot of people want to see a movie that sucker punches a beloved cultural icon. But it seems as though the movie has indeed changed how many view the park.

Over the past couple of years, SeaWorld's visitor numbers have fallen, its stock has plummeted, lawsuits have confronted their business practices, legislation has challenged what goes on at Shamu Stadium, and reported profits were down 84% on the previous year.

People ask me whether this is a win. I can only say that it was inevitable, and that I hope it's only the beginning. Today's kids are increasingly becoming part of the 'I can't believe we used to do that' generation. They know that killer whales are not suitable for captivity.

Instead of acknowledging this, SeaWorld has decided to spend its way out of the crisis. With its glossy, protracted PR fight, it continues to claim it is battling an image problem. Yet I see no meaningful change. I guess this is what happens when a corporation operates essentially ungoverned for 45 years. But I know many of us still hold out hope that SeaWorld, in one final Hail Mary pass, will do something drastically progressive - like stopping their breeding programme. This would mean no more baby Shamus for SeaWorld. It would mean that the whales currently at SeaWorld would be the last it will ever have in captivity.

After this, SeaWorld could almost singlehandedly pioneer a sea sanctuary where it could retire the remaining whales. SeaWorld's whales are unlikely to know how to hunt for their own food. They're given antibiotics and might die if they're not in human care. They can't simply be tossed back into the ocean. But a killer whale sanctuary would provide these animals with a massive, cordoned off, ocean cove where they could live out their lives in a healthier and more dignified way.

In a sea sanctuary they could echolocate on new and novel objects every day. They could experience the natural rhythms of the ocean. They would have more control over their lives and their choices. And this could be a profit-making endeavour for SeaWorld, with admission fees, a visitor centre, an underwater viewing area, etc. It's hard to imagine people not showing up in droves to see these magnificent animals actually doing what they were meant to do. It's infinitely more satisfying than seeing ailing, grieving, surface-resting animals performing tricks at a park.

There are sanctuaries for many animals, such as chimpanzees, elephants and tigers. Placing them in a setting that approximates to their natural habitat as closely as possible is, in some ways, the best we humans can offer animals that can't be returned to the wild. But so far, there is no killer whale sanctuary. Such a move by SeaWorld would not only be seminal, it would be culture-shaping.

Without evolving alongside public opinion though, without showing a desire to shake up its antiquated business model, I can't imagine SeaWorld bouncing back. It now risks becoming an artefact; an embarrassing relic from a less informed time.

People have stopped going to SeaWorld not simply because of a movie but because, it seems, we're recalibrating how we feel ethically about animal welfare. Faced with uncomfortable truths about animal welfare, we're clarifying what it means to be humane. We see it in discussions about factory farming and dolphin hunts. We see it reflected in the outcry about the last white rhino and Cecil the lion. We feel a collective empathy, and I think we're at our best and our most principled when we're exercising that empathy.

I hope this movement grows beyond the SeaWorld discussion. Maybe if we continue to consider how someone else is experiencing our footprint, we'll walk more softly in general. And that'd be a win for the planet.

©The Guardian

#### Practice paper 4: Blackfish

Go online



##### Paragraph 1

When I started work on Blackfish, I could not possibly have imagined the effect it would have on SeaWorld. Let's be honest. Not a lot of people see documentaries. And not a lot of people want to see a movie that sucker punches a beloved cultural icon. But it seems as though the movie has indeed changed how many view the park.

**Q33:** Explain fully why the first paragraph is an **effective opening** to the passage as a whole.

.....

##### Paragraph 2

Over the past couple of years, SeaWorld's visitor numbers have fallen, its stock has plummeted, lawsuits have confronted their business practices, legislation has challenged what goes on at Shamu Stadium, and reported profits were down 84% on the previous year.

**Q34:** Explain in your **own words** the ways in which the film Blackfish has affected SeaWorld.

.....

People ask me whether this is a win. I can only say that it was inevitable, and that I hope it's only the beginning. Today's kids are increasingly becoming part of the 'I can't believe we used to do that' generation. They know that killer whales are not suitable for captivity.

**Q35:** Explain why the sentence 'People ask me whether this is a win.' provides an appropriate **link** at this point in the passage.

.....

Paragraph 4

Instead of acknowledging this, SeaWorld has decided to spend its way out of the crisis. With its glossy, protracted PR fight, it continues to claim it is battling an image problem. Yet I see no meaningful change. I guess this is what happens when a corporation operates essentially ungoverned for 45 years. But I know many of us still hold out hope that SeaWorld, in one final Hail Mary pass, will do something drastically progressive - like stopping their breeding programme. This would mean no more baby Shamus for SeaWorld. It would mean that the whales currently at SeaWorld would be the last it will ever have in captivity.

**Q36:** Explain what the writer's **attitude** is to SeaWorld's response to this 'crisis', and how two examples of the **language** used make this clear.

.....

Paragraph 7

In a sea sanctuary they could echolocate on new and novel objects every day. They could experience the natural rhythms of the ocean. They would have more control over their lives and their choices. And this could be a profit-making endeavour for SeaWorld, with admission fees, a visitor centre, an underwater viewing area, etc. It's hard to imagine people not showing up in droves to see these magnificent animals actually doing what they were meant to do. It's infinitely more satisfying than seeing ailing, grieving, surface-resting animals performing tricks at a park.

**Q37:** Summarise, using your **own words** as far as possible, some of the benefits the writer imagines if SeaWorld provided a 'sea sanctuary'. You should make **three** key points in your answer.

.....

Paragraph 8

There are sanctuaries for many animals, such as chimpanzees, elephants and tigers. Placing them in a setting that approximates to their natural habitat as closely as possible is, in some ways, the best we humans can offer animals that can't be returned to the wild. But so far, there is no killer whale sanctuary. Such a move by SeaWorld would not only be seminal, it would be culture-shaping.

**Q38:** Explain fully using your **own words** why the writer believes SeaWorld should provide a whale sanctuary.

.....

Paragraph 9

Without evolving alongside public opinion though, without showing a desire to shake up its antiquated business model, I can't imagine SeaWorld bouncing back. It now risks becoming an artefact; an embarrassing relic from a less informed time.

**Q39:** Explain in your **own words** why the writer feels SeaWorld has to change.

.....

**Q40:** Explain how the writer's **imagery** emphasises the problems SeaWorld faces if it doesn't change.

Paragraph 10

People have stopped going to SeaWorld not simply because of a movie but because, it seems, we're recalibrating how we feel ethically about animal welfare. Faced with uncomfortable truths about animal welfare, we're clarifying what it means to be humane. We see it in discussions about factory farming and dolphin hunts. We see it reflected in the outcry about the last white rhino and Cecil the lion. We feel a collective empathy, and I think we're at our best and our most principled when we're exercising that empathy.

**Q41:** Explain fully **using your own words** why 'People have stopped going to SeaWorld' .

.....

Look at the last paragraph

I hope this movement grows beyond the SeaWorld discussion. Maybe if we continue to consider how someone else is experiencing our footprint, we'll walk more softly in general. And that'd be a win for the planet.

**Q42:** Pick an expression from the final paragraph and show how it helps to contribute to an **effective conclusion** to the passage. You should refer to an expression or idea from earlier in the article.

## **Appendix A**

# **Acknowledgements**

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## Answers to questions and activities

### Topic 1: Reading

#### Context clues (page 5)

**Q1:** c) A main or important element.

**Q2:** d) Loud and harsh.

**Q3:** a) Travelling from place to place.

#### Connect to words you know (page 7)

**Q4:** c) old-fashioned.

**Q5:** a) obedient.

**Q6:** d) poor.

**Q7:** b) hatred.

#### Common prefixes (page 8)

**Q8:**

against, opposite	anti-
between	inter-
earth	terr(a)-
environment	eco-
equal	equi-
good, well	bene-
great	magn-
heat	therm-
life	bio-
mind, soul	psych-
one	uni-
out, away from	ex-
self	auto-
small	micro-
speak, say	dic(t)-

**Q9:** How many of these words did you come up with? Tick them off your list. If you don't know the meaning of some of these words, work them out, or look them up in a dictionary.

- **anti-:** antibacterial, antibiotic, antibody, antichrist, anticlimax, anticlockwise, antidandruff, antidepressant, antidote, antifreeze, antigravity, antihero, antihistamine, antioxidant, antipodean, antiseptic, antisocial, antiviral . . .
- **inter-:** international, interaction, interval, interfere, interrupt, interview, intermediate, interpreter, interactive, intercourse, intercept, intervene . . .
- **terr(a)-:** terrace, terraform, terrain, territory, (extra-)terrestrial . . .
- **eco-:** ecology, ecologist, ecosphere, ecosystem, ecoterrorist . . .
- **equi-:** equivalent, equidistant, equilibrium, equinox, equity . . .
- **bene-:** benevolent, beneficial, benefit, benefactor . . .
- **magn-:** magnate, magnify, magnificent, magnitude, magnum . . .
- **therm-:** thermometer, thermal, thermos, thermostat, (hypo)thermia . . .
- **bio-:** biology, biography, biometrics, biosphere, biochemistry, biodegrade, biodiversity, biofuel, bionic . . .
- **psych-:** psyche, psychedelic, psychiatrist, psychic, psychoanalyse, psychology, psychopath, psychosis . . .
- **uni-:** unicorn, unity, unite, unique, union, universe, unison, unanimous . . .
- **ex-:** exhale, exit, explode, explosion, exceed, extend, extension, expand, excerpt, expel . . .
- **auto-:** autobiography, autonomy, automatic, autograph, autopilot, autonomous, automobile . . .
- **micro-:** microscope, microwave, microbe, microchip, microbiology, microphone . . .
- **dic(t)-:** dictate, dictator, diction, (pre)diction, dictionary, dictum, dictaphone . . .

### Common suffixes (page 9)

**Q10:**

comparison	-(i)er
fear of	-phobia
filled with	-ful
in the direction of	-ward
like, nearly	-ish
most	-(i)est
past tense of a verb	-ed
person, professional	-ian
plural, more than one	-s
study of	-ology
without, missing	-less



**Q11:** How many of these words did you come up with? Tick them off your list. If you don't know the meaning of some of these words, work them out, or look them up in a dictionary.

- **-phobia:** arachnophobia(spiders), agoraphobia(open spaces, outdoors), acrophobia(heights), claustrophobia(small spaces), acrophobia(flying), xenophobia(foreigners), astraphobia(thunder and lightning), ophidiophobia(snakes) . . .
- **-ward:**backward, forward, awkward, homeward, inward, outward, downward. . .
- **-ology:** archaeology, astrology, biology, geology, Egyptology, sociology, anthropology, cryptology . . .

### Alternative words (page 11)

**Q12:** a) anticipation

**Q13:** a) contempt

**Q14:** c) glutinous

**Q15:** a) fantasy

**Topic 2: Understanding****Audience by interest (page 15)****Q1:**

<b>New report shows link between exam success and online gaming</b>	<b>Scientists one step closer to creating the perfect human</b>	<b>New nuclear power plant brings jobs to rural community</b>	<b>Brussels sprouts named superfood of the year</b>
School pupils	Biologists	Environmentalists	Farmers
Video game developers	Doctors	Jobseekers	Nutritionists
Teachers	Religious groups	Politicians	Chefs

**Finding evidence that shows audience (page 16)****Q2:**

<b>Nutritionists</b>	When it comes to fighting cancer and detoxifying our bodies, it's all about the Brussels sprout. In fact, each sprout contains more glucosinolates than any other vegetable along with a host of other essential vitamins and minerals.
<b>Chefs</b>	As an ingredient they are also incredibly versatile. Forget any awful childhood memories you have of a plateful of soggy spouts. Now you are more likely to find them pan-fried with pancetta, stir fried with soy and ginger, or roasted with juicy pomegranate seeds and drizzled with balsamic vinegar.
<b>Farmers</b>	The erstwhile sprout is a hardy veg —a bite-sized relative of the larger cabbage —and requires little by way of pampering. As British winters get warmer, it can increasingly be grown all over the country.

**Matching texts to purpose (page 17)****Q3:** a) Inform**Q4:** a) Inform**Q5:** c) Entertain**Q6:** b) Persuade**Q7:** c) Entertain**Q8:** b) Persuade and inform**Q9:** b) Persuade

**Q10:** a) Inform

**Q11:** a) Inform

**Q12:** b) Persuade

**Q13:** a) Inform and entertain

**Q14:** a) Inform

**Identifying the purpose (page 19)**

**Q15:** a) Inform

**Q16:** a) Inform

**Q17:** b) Persuade

**Q18:** c) Entertain

**Q19:** a) Inform

**Q20:** b) Persuade

**Q21:** c) Entertain

**Which is the topic sentence? (page 21)**

**Q22:** d) The word 'orchestra' has evolved over a long period of time, coming to mean a very particular kind of musical group.

**Q23:** b) A typical orchestra is comprised of four sections, divided by instrument type, and each section will typically sit together in a specific part of the orchestra.

**Q24:** d) Say the word 'orchestra' and most people picture something similar, but the specifics can vary wildly.

**Types of supporting evidence (page 23)****Q25:**

<p><b>Statistics:</b></p> <p>Number facts such as dates, quantities, percentages, measurements. . .</p>	<p>For over 1000 years, the earth's climate has been relatively stable —sitting around 14 degrees. Now, though, scientists are suggesting that the earth's temperature has risen by almost 1 per cent in the last 100 years.</p>
<p><b>Facts:</b></p> <p>Evidence that can be tested or proved.</p>	<p>Changes can also be seen in patterns of rainfall —something we in Scotland know all too well. But, in fact, summer rainfall is actually decreasing in the UK. In North America rain is falling more heavily and causing more devastation than ever before in so-called 'rain events'?</p>
<p><b>Quotes:</b></p> <p>Something someone has said, usually someone known as an expert on a particular issue or somebody famous.</p>	<p>Even Prince Charles has spoken out about our need to do more to tackle climate change, saying on ITV's This Morning that, "We don't, in a sensible world, want to hand on an increasingly dysfunctional world. . . I don't want to be confronted by my future grandchild and [have] them say: 'Why didn't you do something?'."</p>
<p><b>Examples:</b></p> <p>Specific instances or cases that back up the point being made.</p>	<p>Climate change is also affecting wildlife and plants. Birds, in particular, have been affected. King Rails and Piping Plovers are losing their natural habitats due to rising water levels, and the Red Knot, which migrates around 9000 km every year, is at risk of mis-timing its journey and not arriving in Delaware Bay at the right time to fill up on crab eggs before completing their migration. Arriving just a few days late means missing the egg laying season, jeopardising the whole trip.</p>
<p><b>Anecdotes:</b></p> <p>A short description of an event, usually personal, that is often funny or interesting.</p>	<p>There's no doubt in my mind that things are changing. If I think back to my own childhood, we certainly experienced warmer weather later in the year. Now I almost expect April to be glorious and the summer to be a soggy washout. Last summer, I spent two sodden weeks in a caravan in Wales; I was miserable, the kids were miserable and the dog whined almost constantly to get out.</p>
<p><b>Comparisons:</b></p> <p>Looking at the similarities and/or differences between people or ideas or things.</p>	<p>In India, electricity production accounts for 65 per cent of greenhouse gas emissions, while in the UK energy supply businesses are responsible for nearer one-third of CO<sub>2</sub> emissions.</p>

**Identifying topic sentences and supporting detail (page 24)**

**Q26: They say dog owners grow to look like their mutts.** This year's Crufts —the dog breeding equivalent of Miss or Mr Universe —looks set to prove the adage right again. Whether it's the Afghan Hound being paraded around by an energetic hippy from Worcester or a bouncy Yorkshire Terrier led into the arena by a sprightly septuagenarian from, yes, Yorkshire, or the champion poodle (strangely called Macbeth) owned by a hairdresser from Aberdeen, the adage was proven accurate. As a spectator, it all makes for a very entertaining show!

**Q27:** e) examples

**Q28: The competition means different things to different competitors** —for some it is a chance to show off their beautiful, fancy Pomeranians or highly-groomed Portuguese Water Dogs; for others the event is a chance to showcase not just their pet's pedigree but also their skills. Skilled police dogs, hardworking farm dogs and trained rescue dogs are all on display alongside pampered pooches, manicured mutts and handsome hounds.

**Q29:** d) comparison

**Q30:** Around 22,000 dogs will compete —with over 3000 being flown in from overseas. 47 countries will be represented in one way or another. The Facebook page for the show has 189,762 likes and at any given time over 10,000 people are talking about the event online. **Crufts might be 125 years old this year, but its popularity shows no signs of fading.**

**Q31:** c) statistics

**Q32: The Kennel Club —an organisation with the health and welfare of dogs at its heart —runs Crufts.** The Club's remit includes: lobbying Parliament on issues concerning dog owners, supporting animal charities, providing pet insurance and healthcare. It also offers dog training and classes for owners on their responsibilities.

**Q33:** b) facts

**Q34: The competition has defended itself against criticism for many years.** Animal charities have often criticised the competition for 'encouraging over-breeding', holding the show responsible for 'causing deformities and disabilities in the name of entertainment'. The Kennel Club has defended Crufts as 'an opportunity to discuss the issue with dog breeders, and work with them to ensure that animal welfare and breeding standards are central to the event.'

**Q35:** a) quotes

### Creating a clear line of thought (page 27)

**Q36: Note:** *The following gives the order used in this case; there may be alternative ways to organise the information.*

1. The word 'orchestra' has evolved over a long period of time, coming to mean a very particular kind of musical group.
2. 'Orchestra' originally comes from the Ancient Greek word 'orkheisthai' meaning 'to dance' and was the name for an area at the front of a stage.
3. Up until the 16th Century the word 'consort' was the most common term for a group of musicians.
4. It was not until the 1720s that the word 'orchestra' was used in the sense we understand today: a group of instrumental musicians at a concert or opera.
5. Nowadays, a musical group will only be called an orchestra if it includes stringed instruments; if it doesn't it may be called a 'band'.

**Q37:** *Note: The following gives the order used in this case; there may be alternative ways to organise the information.*

1. A typical orchestra is comprised of four sections, divided by instrument type, and each section will typically sit together in a specific part of the orchestra.
2. The string section, which sits nearest the front of the orchestra, will contain instruments such as violins, violas, cellos, double basses and sometimes a harp.
3. Woodwind instruments, which are played by blowing air across the edge of a hole or through a reed, can usually be found in the middle of the orchestra and include flutes, oboes and bassoons.
4. Instruments like trumpets, trombones, horns and tubas are grouped together as 'brass' instruments and are usually seated towards the rear of the orchestra.
5. Because the piano is a stringed instrument but is played by striking the strings with a hammer just like a percussion instrument, it is sometimes considered a special section of its own: the 'keyboard' section. Its position in the orchestra can vary.

**Q38:** *Note: The following gives the order used in this case; there may be alternative ways to organise the information.*

1. Say the word 'orchestra' and most people picture something similar, but the specifics can vary wildly.
2. The smallest kind of orchestra is called a 'chamber orchestra' and can include as few as 20 musicians.
3. An orchestra comprising fewer string instruments and a greater number of woodwind, brass and percussion may be called a 'dance orchestra' —the kind of group that might accompany a pop singer.
4. A full orchestra with lots of string instruments and all the other sections is typically called a symphony orchestra.

### **Creating a clear line of argument (page 31)**

**Q39:**

1. School uniform is important because. . .
2. Some children are poorer than others.
3. Those poorer children might not be able to afford 'cool' clothes.
4. Without 'cool' clothes, children might be bullied.
5. We should try to prevent bullying whenever possible.
6. Therefore school uniform prevents bullying because it creates equality regardless of wealth.

**Signpost words (page 32)****Q40:**

Adding	Contrasting
and	whereas
also	instead of
as well as	alternatively
moreover	otherwise
too	unlike
furthermore	on the other hand
additionally	conversely

**Q41:**

Cause and effect	Emphasising
because	above all
so	in particular
since	especially
therefore	significantly
thus	indeed
consequently	notably
hence	in fact

**Linking paragraphs with linking sentences (page 34)**

**Q42:** [Dogs are a great pet] [for keeping you fit.] [This is because most breeds of dog have lots of energy] [and need walking several times a day.] [These walks will give you lots of exercise and fresh air too,] [helping your to stay fit and active.]

[Health benefits,] [however,] [are not the only reason to own a dog.] [They also provide friendship and comfort.] [Similarly, they can provide protection and act as a deterrent to burglars.] [These benefits can be particularly appealing to older people] [who live alone.]

**Q43:** [Animal protesters have been known to take very extreme action] [to prevent animal testing.] [Some have broken into laboratories to free thousands of rats, mice and rabbits,] [while others have targeted scientists,] [damaging their property or protesting outside their labs.] [In the most extreme cases,] [some activists have intimidated scientists' families or burned down their labs.]

[One wonders if this kind of action is really the best way to help animals,] [or] [if there might be better alternatives] [that protestors should explore.] [Petitions might not be a very dramatic way to further the cause,] [but they have been proven to work.] [So have peaceful protests.] [Both methods draw the attention of the media,] [which has long been accepted as the best way to influence attitudes and opinions.]

**Q44:** [Designer clothes have become a part of our everyday lives] [whether we like it or not.] [And perhaps there's nothing wrong with it.] [After all,] [we have been using our clothes to reflect our tastes] [and signal our wealth status since the Dark Ages.] [It has become part of human nature.] [Nevertheless,] [for all that it might be considered a natural by-product of mankind's hardwired sociological habits,] [the fashion industry still earns its fair share of criticisms.] [Putting aside the obvious issue of wastefulness,] [one might reasonably ask whether fashion can really be an expression of individual status] [and personality,] [in a world where even the most elite trends are copied] [and mass-produced faster than you can say 'sweatshop labour'.]

### Counting main ideas (page 38)

**Q45: Correct answer: 2**

**Commentary:** The paragraph is divided into two halves, balanced around the word 'nonetheless'. The first half describes the exhausting struggle, while the second half describes the joy of succeeding. The final sentence sums up both ideas together.

**Q46: Correct answer: 3**

**Commentary:** Three is the correct answer: the opportunity to visit rural parts of the country; the chance to test the strength of her body and mind; her desire to 'bag' every Munro.

The words 'first and foremost' signposts the first reason. 'Therefore' signposts the second. The semi-colon in the last sentence indicates that both parts are about the same idea: aspiring to conquer all 282 hills.

**Q47: Correct answer: 3**

**Commentary:** Three is the correct answer: the trip required a lot of preparation; it offers the biggest and best challenge; the place names fill the writer with a sense of excitement as she recognises them from works of fiction.

The first reason is structured by the words 'unlike back home. . . this was a trip. . .'

The second reason uses a colon to expand and explain what the phrase 'gold standard of hill walking' means.

In the final sentence, the words 'and therefore' indicate that it is not only because the writer recognises the names that it was special. What was special was the 'romance' these memories conjure up for her.

**Q48: Correct answer: 3**

**Commentary:** Three is the correct answer: mining for valuable minerals; chopping down trees and drilling oil for energy; tourism.

Although four minerals are named, and two sources of energy (lumber and oil), these are specific details. The main ideas are separated and sequenced by the words 'first. . . later. . . today'.



**End of Topic 2 test: International Space Station (page 43)**

**Q49:** d) A sentence containing a paragraph's main idea.

**Q50:** b) The International Space Station is a truly international project, involving many nations from around the globe.

**Q51:** e) The ISS is the biggest and most complex space station ever built.

**Q52:** c) Astronauts carry out groundbreaking and vitally important research aboard the ISS.

**Q53:** e) Additional information that adds to the main idea.

**Q54:** a) Statistic

**Q55:** c) Example

**Q56:** e) Comparison

**Q57:**

1. The space station cost a great deal of money **but** serves many useful functions.
2. It brings countries together in a common interest, **moreover** it stands as a testament to mankind's ingenuity and ambition.
3. The ISS circles the planet in low Earth orbit **hence** it is often possible, with a little planning, to catch sight of it passing with only the aid of a basic, domestic telescope.
4. Despite its high cost, the ISS project is helping to foster strong international relations, inspiring young people to pursue careers in STEM subjects, and contributing to mankind's rapid technological advancement: **in short**, it's worth every penny.
5. The race to land the first man on the moon was born out of Cold War rivalry between Russian and the USA, **whereas** the ISS is built on the spirit of cooperation and peace.

**Q58:** b) Hierarchy of importance

**Q59:** d) NASA astronauts

**Q60:** d) Inform the reader about the roles various countries play in the ISS project.

**Q61:** d) Argument and counterargument

**Q62:** e) Critics of the ISS.

**Q63:** e) Persuade the reader that the ISS is good value for money.

**End of Topic 2 test: Social media monitoring (page 47)****Q64:**

One of these:

- a) Social media users: references to Twitter and Facebook
- b) Privacy activists: references to 'Big Brother', 'digital surveillance'; failure of Samaritans app; 'signing away some of your privacy'
- c) Scientists: 'Scientists at Canada's University of Ottawa'; references to research
- d) Professionals: 'nightmare day at work', 'caught in traffic on the way home', 'stress due to work'; sophisticated level of vocabulary such as 'monetise. . . Big Pharma. . . narcissistic'
- e) Mental health workers: reference to Samaritans, cyberbullying, mental health problems/symptoms, paranoia and delusions.
- f) Internet companies: references to Twitter, Facebook, social media, smartphones, Samaritans app, technological developments.

**Q65:** The main purpose is to persuade that monitoring of social media poses a danger

Although the article does inform the reader that social media is being used to track/manipulate users' behaviour, this is secondary to the main purpose. The information is only shared in order to persuade us that it is a bad thing. While aspects of the writer's style are entertaining, these elements (e.g. informality/humour) are used to help persuade the reader of the writer's perspective.

**Q66:**

- 'When Big Brother starts monitoring our mood swings, we should all be very afraid'
- 'air of big-brother-gone-mad'
- 'deliberately manipulated'
- 'already big questions'
- 'sinister level'
- 'forced to pull an app'
- 'it's not so easy with Facebook'
- 'controversy'
- 'every increasing hunger'
- 'monetise the data'
- 'healthy concern'
- 'powerful industries'
- 'sit up and take notice'
- 'increasingly addicted'
- 'signing away some of your privacy'
- 'that's the trade'

**Q67:** f) Social media has created a narcissistic culture, and we put a hell of a lot of ourselves out there online.

**Q68:** a) Collisions between mental health and social media have happened before.

**Q69:** b) Your online behaviour could be used as research by people you don't know.

**Q70:** c) Social media's impact on users' wellbeing is concerning.

**Q71:** The previous paragraphs use the example of the Samaritans app to suggest we should be concerned about our behaviour being tracked and manipulated online. The use of 'and' indicates that additional reasons for concern will follow. (Social media and security services' growing attempts to collect data to make money).

**Q72:** The first sentence says that understanding mental health problems generally is a good thing. The word 'but' introduces a caveat, warning that doing so by tracking people at an individual level would be a bad thing / is going too far / is worrying.

**Q73:** Social media has made us self-obsessed.

**Q74:** We are often told that more surveillance will benefit us (even when there doesn't seem to be a need).

**Q75:** Facebook caused controversy when it secretly changed what many users saw when they logged in.

**Q76:** It was an experiment to see if they could influence how users communicated.

**Q77:** Most people only feel mildly annoyed or uncomfortable when websites use their information to sell them specific goods.

**Q78:** Difficulties in our lives can cause us long-lasting anxiety.

**Q79:** There is concern about the negative impact of technology on our lives.

**Q80:** Social networks continually look for ways to make more money.

**Topic 3: Analysis****Positive connotations (page 56)**

- Q1:** a) Gaze  
**Q2:** a) Fragrance  
**Q3:** b) Persuade  
**Q4:** a) Delayed  
**Q5:** b) Curious  
**Q6:** a) Fairly priced  
**Q7:** b) Cabin  
**Q8:** a) Observe  
**Q9:** a) Unique  
**Q10:** a) Assertive

**Negative connotations (page 57)**

- Q11:** a) Lazily  
**Q12:** a) Demand  
**Q13:** b) Mob  
**Q14:** b) Skinny  
**Q15:** b) Argue  
**Q16:** a) Irresponsible  
**Q17:** b) Immature  
**Q18:** a) Extravagance  
**Q19:** b) Miserly

**Connotation continuum (page 59)**

- Q20:** Soul-mate, Confidante, Friend, Acquaintance, Peer.  
**Q21:** Athletic, Slender, Thin, Scrawny, Skeletal.  
**Q22:** Passionate, Enthusiastic, Interested, Obsessed, Addicted.  
**Q23:** Vigilant, Attentive, Cautious, Anxious, Petrified.  
**Q24:** Put to sleep, Dispatch, Kill, Murder, Slaughter.  
**Q25:** Alliance, Team, Working group, Gang, Mob.

**Formal and informal words (page 60)****Q26:**

acquire	get
verify	check
postpone	put off
assist	help
superior	better
amiable	friendly
residence	home
comprehend	understand
young person	kid

**Jargon words (page 60)****Q27:**

<b>Medicine</b>	<b>Computing</b>	<b>Ballet</b>	<b>Fencing</b>
intramuscular	malware	demi-plie	parry
analgesic	antispam	arabesque	feint
hypodermic	avatar	barre	lunge
biopsy	lag	first position	foil
diagnosis	cloud	pointe	en garde
haemoglobin	dongle	turn out	allez
intravenous	firewall	jete	épée
in vitro	phishing	pirouette	thrust

**Identifying image types (page 64)****Q28:** a) Simile**Q29:** c) Personification**Q30:** b) Metaphor**Q31:** b) Metaphor**Q32:** a) Simile**Q33:** b) Metaphor

**Q34:** c) Personification

**Q35:** a) Simile

**Q36:** c) Personification

**Q37:** c) Personification

**Q38:** b) Metaphor

**Q39:** a) Simile

### Find the images (page 66)

**Q40:** The flame **licked** up the sides of the fireplace as the fire finally got going. It had taken some work but now the cottage **glowed like a candle**. I snuggled down into the armchair, which **enveloped me in a friendly hug**. At last the day was over. The stresses and strains of work were **a million miles away** and I sipped greedily from the warm cup of tea **nestling beside me**. Warmth **flooded** through my body, and my muscles began to finally **unknot**. **Like a cat**, I stretched out my legs and kicked off my shoes. Life was not so bad after all.

**Q41:** From a distance, the sound was like the pathetic **mewing of a lost kitten**. But as I crept closer towards it —feeling a little unsettled—it became clearer, even against the **low growl of the tanks** outside and **the bark of the machine guns**. Not so much a vulnerable animal, more like a crying child. I cautiously opened the door to reveal what must have been the nursery at one point, and saw him huddled on the ground, **a bag of bones**, ragged and dirty. He looked up at me and held up his hands in surrender. His big eyes **melted my heart**, and I picked his tiny body up in my arms, **as though he weighed nothing more than a feather**.

### Finding extended images (page 67)

**Q42:** The wind **raced around the building like a bull**. It **stampeded round the corners, tearing at the red roses** that clung to the walls **like terrified matadors**. It **snorted** and **snarled** at the windows **and appeared to bellow** and **roar** at the shrubs and planters next to the door.

**Q43:** Here and there, little faces popped up and peered through the windows of the den, **like meerkats**. **Little feet scampered** across the sandy floor and **little paws** picked up stones and piled them in tiny mounds around the front of the cardboard boxes that had been piled high to form the fort. One child seemed to have become **the leader of the pack**, and he stood bolt upright in the middle of the den. **Little noses twitched** as the smells of lunchtime wafted through the windows and out into the garden.

**Q44:** The whole plan had been to get away from the city —to leave behind the crowded streets and busy subway trains and heaving buses. But now that I was here **I felt marooned**. **It was as if I was the sole survivor of a shipwreck**. The open fields in front of me **were like a vast ocean, one that I was going to have to navigate** on my own. I grabbed my rucksack and held on to it tightly **as though it were a life raft**, and took my first tentative step forward. This was it: **sink or swim**.

**Deconstructing images (page 68)**

**Q45:** c) Personification

**Q46:** a) Technology

**Q47:** c) Marching

**Q48:** a) Simile

**Q49:** b) A patch of rubbish

**Q50:** c) The 51st state of the USA

**Q51:** b) Metaphor

**Q52:** c) Children in school uniform

**Q53:** a) An army of robots

**Q54:** a) Simile

**Q55:** c) Coping with responsibilities

**Q56:** b) Juggling

**Choose the right qualities for the images (page 70)**

**Q57:** b) False

**Q58:** b) False

**Q59:** a) True

**Q60:** a) True

**Q61:** a) True

**Q62:** b) False

**Q63:** b) False

**Q64:** b) False

**Q65:** a) True

**Q66:** a) True

**Q67:** a) True

**Q68:** b) False

**Q69:** b) False

**Q70:** b) False

**Q71:** a) True

**Q72:** b) False

**Q73:** b) False

**Q74:** b) False

**Q75:** a) True

**Q76:** a) True

**Q77:** b) False

**Q78:** b) False

**Q79:** b) False

**Q80:** b) False

**Q81:** b) False

**Q82:** a) True

**Q83:** a) True

**Q84:** b) False

**Q85:** b) False

**Q86:** b) False

#### **Identifying parts of a simple sentence (page 76)**

**Q87:** a) Subject

**Q88:** c) Verb

**Q89:** c) Verb

**Q90:** b) Object

**Q91:** b) Object

**Q92:** a) Subject

#### **Identifying subordinate clauses (page 77)**

**Q93:** The scooter, **which had been left out in the rain**, had rusted beyond all use.

**Q94:** **Sobbing pitifully**, the girl picked herself up from the ground.

**Q95:** **Having been steadily climbing for several months**, the stock market crashed.



**Q96: Putting aside concerns about cost**, we must investigate alternative energy sources with more urgency.

**Q97:** The challenge, **having first seemed insurmountable**, was actually quite easy.

### Adding subordinate clauses (page 78)

**Q98:** The necklace, [which was bought for me by my husband,] [who was now deceased,] [despite having always taken very good care of his health,] [while we were travelling in India,] [where I was originally born] [once kept in a locked cabinet,] [until last spring when it was removed briefly,] [so that it might be cleaned], had been stolen.

### Punctuation (page 79)

#### Q99:

Adds additional information.

, , or —or ( ) Parenthesis

Indicates a question.

? Question mark

Indicates dialogue, titles, or quotations. Can also indicate irony.

" " or ' ' Inverted commas

Indicates strong emotion.

! Exclamation mark

Indicates words left out.

... Ellipsis

Introduces an expansion.

: Colon or —Single dash

Joins together two related sentences or separates items in a complex list.

; Semi-colon

Marks the end of a sentence.

. Fullstop

Separates items in a simple list or clauses in a sentence.

, , or —or ( ) Parenthesis

### Identify the sentence type (page 80)

**Q100:** b) Statement

**Q101:** d) Command

**Q102:** h) Question

**Q103:** e) Rhetorical question

**Q104:** f) Minor sentence

**Q105:** c) Exclamation

**Q106:** a) Long sentence

**Q107:** g) Short sentence

**Identify the sentence pattern (page 83)****Q108:** c) Repetition**Q109:** d) List**Q110:** b) Climax**Q111:** e) Anticlimax**Q112:** f) Parallel structure**Q113:** a) Alliteration**Explaining function and effect (page 87)****Q114:** d) The writer uses a short sentence to tell the reader that the boiler breaks down.**Q115:** b) The writer uses parenthesis to offer a list of examples of ways social media is affecting mental health, which emphasises the number of problems we face.**Q116:** c) The writer uses inverted commas to show she disagrees with the idea that it is really for our own good.**Positive and negative tones (page 89)****Q117:**

Positive	Negative
Admiring	Accusatory
Celebratory	Angry
Happy	Bitter
Grateful	Irritated
Enthusiastic	Threatening
Lighthearted	Argumentative
Friendly	Outraged
Sympathetic	Disappointed
Optimistic	Critical
Excited	Pessimistic

**Identifying different tones (page 89)****Q118:**

Be home by ten o'clock.	Neutral
Please could you make sure you're home by ten o'clock?	Polite
If it's not <i>too</i> much trouble to interrupt your oh-so-busy schedule, how about <i>this</i> time you're home by ten o'clock?	Sarcastic
Be home by ten o'clock, OR ELSE!	Threatening
Hey pal, d'you reckon you could be home round about ten o'clock tonight? Cheers!	Friendly
Really sorry to have to ask. . . but was wondering if it might be possible for your to make it home by ten o'clock. It'd be an enormous help. Hope you're cool with this.	Apologetic
Once again, you've made me get up in the middle of the night when I have told you so many times that I find it difficult to get back to sleep. Maybe this time you could think of someone other than yourself and make it home for ten o'clock?	Celebratory

**Identifying language features that create tone (page 90)****Q119:**

Be home by ten o'clock.	short sentence; simple word choice
Please could you make sure you're home by ten o'clock?	question mark; courteous word choice
If it's not <i>too</i> much trouble to interrupt your oh-so-busy schedule, how about <i>this</i> time you're home by ten o'clock?	italics; rhetorical question
Be home by ten o'clock, OR ELSE!	command; exclamation mark; capital letters
Hey pal, d'you reckon you could be home round about ten o'clock tonight? Cheers!	informal word choice; exclamation mark
Really sorry to have to ask. . . but was wondering if it might be possible for your to make it home by ten o'clock. It'd be an enormous help. Hope you're cool with this.	informal word choice; exclamation mark
Once again, you've made me get up in the middle of the night when I have told you so many times that I find it difficult to get back to sleep. I can't believe you won't think of someone other than yourself and make it home for ten.	statements; frustrated word choice; repetition of 'I'

**End of Topic 3 test (page 92)****Q120:** Terrifying

**Q121:** Doodle

**Q122:** Revelation

**Q123:** Pigeonhole

**Q124:** Relentless

**Q125:** Inane

**Q126:** Scrambled

**Q127:** Bulging

**Q128:**

heaving

plump

slothful

doodle

running around after children and walking to work

hoovering up the nibbles on offer

roost

fun

middle-aged spread

content to live

sprinting

hard bodied

diligent

monumental achievement

regimes of relentless denial

burning every calorie

fly around madly

punishment

very skinny

trapped in a losing battle with their own mortality

**Q129:** b) DNA telomeres

**Q130:** b) #getstrong #dreambig

**Q131:** b) Informal

**Q132:** a) Formal

**Q133:** b) Informal

**Q134:** b) Informal

**Q135:** b) Informal

**Q136:** b) Informal

**Q137:** a) Formal

**Q138:** b) Informal

**Q139:** a) Simile

**Q140:** a) Simile

**Q141:** b) Metaphor

**Q142:** c) Extended metaphor

**Q143:** b) Metaphor

**Q144:** c) Extended metaphor

**Q145:** b) Metaphor

**Q146:** b) Metaphor

**Q147:** b) Metaphor

**Q148:** a) working incredibly hard.

**Q149:** b) are always on the move and unpleasant.

**Q150:** a) are fighting unsuccessfully against the ageing process.

**Q151:** c) relaxed and sociable.

**Q152:** b) are always hungry and like to eat a lot.

**Q153:** a) mother has lots of useful advice that she is always sharing.

**Q154:** c) a complete lifestyle transformation, getting rid of old habits and starting anew.

**Q155:** b) Parenthesis

**Q156:** c) Rhetorical question

**Q157:** c) Rhetorical question

**Q158:** a) Repetition

**Q159:** d) Short sentence

**Q160:** b) in a comment from the writer that suggests they don't understand the research.

**Q161:** a) emphasises how preposterous the writer finds the idea of exercising in this way.

**Q162:** a) did not need to be told to exercise when he was younger.

**Q163:** c) emphasises the writer's frustration.

**Q164:** d) Sarcastic

**Q165:** b) Irritated

**Q166:** a) Dismissive

**Q167:** c) Mocking

**Topic 4: Evaluation****Evaluate the introduction (page 108)**

**Q1:** The images of the 'severed big toe' and the 'tiny bath towel' are both ridiculous and unexpected, creating humour.

**Q2:** The description of the Tikka Snack Wrap is disgusting, creating a critical tone.

**Q3:** 'Let's', 'how can I put it?', 'I do hope not', 'let me put it another way', 'we are in', 'so let's just get on with it' all create a conversational and personal tone.

**Q4:** 'Let's start off with a Little Tasters Tikka Snack Wrap' suggests the article will go on to examine other menu items. 'so let's just get on with it' indicates that the passage will describe her experience of visiting a McDonald's.

**Q5:** The images of the 'severed big toe wrapped in a tiny bath towel' and 'a woolly tomato... buried alongside the nail bed' are shockingly grotesque.

**Evaluate supporting detail (page 108)**

**Q6:** The main idea is that McDonald's reputation in the UK has been damaged by past events.

**Q7:** The outbreak of mad cow disease and failed attempts to convince the public it was safe to eat beef; the McLibel trial against activists; the documentary film 'Super Size Me'.

**Q8:** Using three examples in a row emphasises the number of problems McDonald's has faced.

1. The references to the '1990s', the 'long-running' trial, and '2004' film show that the problems have gone on for a long time.
2. The three examples are all of different types (political, legal, and health) showing the wide range of problems the company has faced.
3. The dramatic language used to describe the three problems ('mad cow disease... publicly force-feeding... £10 million... drastic effect') shows how significant the problems were.

**Q9:** The comparisons show:

- how much more sophisticated and stylish the new decor is.
- how big the change was.
- how the new decor is more grown-up.
- how much more welcoming and comfortable the new decor is.

**Evaluate the conclusion (page 109)**

**Q10:** 'Here is the truly terrifying thing' brings the passage to a climax. Having mentioned other criticisms, the final paragraph is about the most important one: the addictive nature of the food.

**Q11:** 'Previous to my trip to McDonald's this week' links back to everything she discovered during that visit, which she describes in the passage.

**Q12:** 'Ooo-oo, I'm still not lovin' it' links back to the title.

**Q13:** The reference to the McDonald's jingle is humorous.

**Q14:** 'terrifying thing', 'what on earth does it put in its stuff. . .' and 'I'm still not lovin' it' all indicate the writer's critical stance.

**End of Topic 4 test (page 111)**

**Q15:**

- It shows the issue is current and topical (This week. . . recently conducted).
- It creates a humorous tone (every mouthful of cake I take and every step I don't).
- It uses a personal tone to introduce the wider issue (I learnt. . . I take. . . my brain).
- It makes the issue seem dramatic (my brain is shrinking. . . absolutely terrifying study).
- Establishes the writer's sceptical attitude to the research (whatever they might be).

**Q16:**

- In keeping with the humorous tone of the passage.
- It supports her argument that exercising makes her friends miserable.
- It supports her argument that trying to prevent ageing through exercise is pointless.
- It supports her argument that rejecting exercise makes you more content.
- It introduces an image that is extended later in the passage.

**Q17:**

- Maintains the writer's sceptical tone (what do they know at Boston University?).
- Maintains a humorous tone (So pass the Victoria Sponge, switch on Pointless and put the washing machine on full spin).
- Restates the writer's stance (my fitness revolution starts another day).
- Creates a circular link back to the introduction (Boston University).
- Links back to an image used earlier in the passage (washing machine on full spin).

**Topic 5: Exam skills****2015 SQA National 5 RUA E exam (page 114)****Q1:** c) E**Q2:** a) U**Q3:** a) U**Q4:** a) U**Q5:** a) U**Q6:** b) A**Q7:** b) A**Q8:** a) U**Q9:** c) E**End of Topic 5 test (page 122)****Q10:** b) 30**Q11:** b) 1 hour**Q12:** a) Understanding**Q13:** c) Annotating**Q14:** a) Skimming**Q15:** b) Scanning**Q16:** b) False**Q17:** a) True**Q18:** b) False**Q19:** b) False**Q20:** b) False**Q21:** a) True



**Topic 6: Practice papers****Practice paper 1: A picture of loneliness (page 127)**

**Q1:** Any two of:

- it shows/introduces/explains/describes/connects to . . .
- . . . the idea (extinction of the white rhino)/theme/focus of the text/the rhino, Sudan;
- it creates interest/shock/pathos/drama.

Additional accepted answers are:

- use of questions (1), e.g. engages the reader in the issue;
- short, blunt answer / 'You are seeing it' (1), e.g. creates drama;
- use of direct address (1), e.g. engages the reader in the issue;
- 'a unique wonder...vanish from the face of the earth' / hyperbole (1), e.g. dramatic/emotive tone;
- 'male or female' / 'anywhere' / 'And it seems a slim chance' / 'only', e.g. emphasises the serious nature of the threat;
- repetition of 'both' / positioning of 'both female' at end of paragraph (1), e.g. creates dramatic impact, emphasises lack of hope.

**Q2:** Any two of:

- 'Sudan is the last male', e.g. there is only one male rhino left;
- 'If he does not mate successfully soon', e.g. time is running out to reproduce;
- 'there will be no more of their kind...born anywhere', e.g. Sudan is the only hope for reproduction;
- 'Sudan is getting old', e.g. time is running out; Sudan is approaching death;
- 'breeding efforts have so far failed' , e.g. attempts to encourage mating have been unsuccessful;
- 'there are only two other northern white rhinos in the world', e.g. there are very limited numbers left;
- 'both in zoos', e.g. all are in captivity, none remain in the wild;
- 'both female', e.g. there are no other male white rhinos; the other remaining rhinos can't reproduce without Sudan.

**Q3:** Any one of:

- 'lovingly (guarded)' (1), e.g. shows the guards have an emotional connection, affection for Sudan (1);
- 'stand vigilantly' (1), e.g. the guards are doing their very best to protect Sudan (1);
- 'caringly' (1), e.g. the guards are kind to Sudan (1).

**Q4:** Any one of:

- 'under threat' (1), e.g. people want to cause harm to Sudan (1);
- 'kill' (1), e.g. Sudan's life is in danger (1);
- 'hack off' (1), e.g. suggests the poachers are violent and aggressive in cutting off the horn; have no concern for the rhinos (1) The answer has been revealed.

**Q5:** Any two of:

*Word choice*

- 'sad' (1), e.g. pitiful, dejected, upsetting (1);
- 'black' (1), e.g. gloomy, lacking vitality (1);
- 'dot' (1), e.g. small, vulnerable (1);
- 'wrinkled face' (1), e.g. old (1);
- 'wanders' (1), e.g. aimless, no purpose (1);
- 'marvellous' (1), e.g. loss of something incredible (1);
- 'majestic triangle' (1), e.g. loss of something impressive (1);
- 'strong bone' (1), e.g. loss of something powerful (1);
- '(expresses) pure strength' (1), e.g. loss of something powerful (1);
- 'how terrible' (1), e.g. tragedy (1);
- 'mighty head' (1), e.g. loss of something impressive (1);
- 'so vulnerable' (1), e.g. weakness (1);
- 'it is lowered' (1), e.g. sense of surrender (1);
- 'melancholically' (1), e.g. sadness (1);
- 'sinister sky' (1), e.g. threatening, oppressive (1).

*Imagery*

- 'as if weighed down by fate' (1) suggests carrying the burden of inevitable demise (1);
- 'noble head of an old warrior **or** his armour battered **or** his appetite for struggle fading' (1) suggests something once strong and powerful, now diminished and weak (1).

*Sentence structure*

- short sentences (1) creates serious, declarative tone (1);
- repetition of 'head' (1) emphasises the loss of something impressive (1);
- exclamation / 'How terrible that. . .' (1) emphasises the tragedy of the loss (1).

*Contrast*

- 'mighty head. . . so vulnerable' (1) emphasises the loss of something once impressive (1);
- Exclamation / 'How terrible that. . .' (1) emphasises the tragedy of the loss (1).

**Q6:** Any two of:

- 'legs protrude like squat columns' (1) suggests thickness and stability of legs (1);
- 'the tough tank of his body' (1) suggests size, power, invulnerability (1);
- 'thick coat of skin' (1) suggests toughness, invulnerability (1).

**Q7:** Any two of:

- 'the rhinoceros that Albrecht Durer portrayed' (1), e.g. they have been the subject of paintings (1);
- 'in 1515' (1), e.g. they have been painted for centuries (1);
- 'sent by' / 'sent it to' (1), e.g. given as gifts (1);
- 'ruler of Gujarat... King of Portugal... Pope' (1), e.g. owned by, or given to, people of high status (1).

**Q8:** Glosses of two:

- 'heroic bulk', e.g. both very big (1);
- 'mighty power', e.g. both strong (1);
- '(paradoxical) air of gentleness', e.g. both seem tender and placid (despite their strength and size (1);
- 'the same people who painted such sensitive portraits of ice age rhinos helped to kill them off', e.g. both simultaneously revered and killed (1);
- 'human spears probably delivered the coup de grace', e.g. both hunted to extinction by humans (1) The answer has been revealed.

**Q9:**

- 'immense love' - looks back (1);
- '(being slaughtered) in ever greater numbers' - looks forward (1).

**or**

- 'immense love' - looks back (1) to the beautiful paintings by Ice Age people (1).

**or**

- '(being slaughtered) in every greater numbers' - looks forward (1) to the statistics showing the growing demand in Asia and South Africa (1).

**or**

- reference to the ideas in the text before the link (1);
- reference to the ideas in the text after the link (1).

**Q10:** Any two of:

*Word choice*

- 'crisis' (1), e.g. an extreme situation (1);
- 'vulnerable' (1), e.g. endangered, requiring protection (1);
- 'virtually to extinction' (1), e.g. almost totally wiped out (1);
- 'in spite of every precaution' (1), e.g. almost nothing can prevent it/nothing can be done (1);
- 'sustained attack' (1), e.g. happens again and again (1);
- 'totally out of control' (1), e.g. almost impossible to stop (1);
- 'wiped out' (1), e.g. completely destroyed (1);
- 'a menace' (1), e.g. threat (1).

*Imagery*

- the front line (of a crisis)' (1), e.g. suggests a battle or war between poachers and protectors (1);
- 'on the verge of extinction' (1), e.g. suggests the edge of being wiped out (1).

*Sentence structure*

- short first sentence (1) creates blunt, matter of fact tone (1);
- Parenthesis (1) '—in spite of every precaution, in spite of these guards and their guns' creates sense that nothing can stop the decline (1);
- Repetition of 'in spite of' (1) emphasises nothing will help (1);
- Alliteration of 'guards and their guns' (1) emphasises the need for weapons/that even weapons don't help (1);
- Long, complex sentence 'The vulnerable . . . out of control' (1) emphasises that lack of control (1);
- Short sentence 'The Javan rhinoceros is also on the verge of extinction' (1) emphasises the stark nature of the fact (1).

**Q11:** Possible answers:

- 'a majestic creature' (1) refers back to 'marvellous thing' (1);
- 'picture' (1) refers back to title/'Renaissance artist' (1);
- human destructiveness' (1) refers back to 'kill' (1);
- 'ice age' (1) refers back to '30,000 years ago' (1);
- 'better angels of our nature' (1) refers back to 'human tenderness' (paragraph 2) (1);
- 'impulse to kill' (1) refers to 'poachers who kill' (1).

**Practice paper 2: Lad culture destroying lives (page 131)**

**Q12:** A website published photos to criticise/mock his appearance/weight (1).

**Q13:** Glosses of two:

- 'puerile', e.g. childish, immature (1);
- 'perverse', e.g. corrupt, immoral (1);
- 'narrowed down', e.g. basic, limited, (over-)simplified (1);
- 'take on reality', e.g. unrealistic, fantasy (1);
- 'laddish banter', e.g. not serious, stereotypical content (1);
- 'jackass antics', e.g. idiotic, insubstantial content (1);
- 'objectification of women', e.g. sexist, derogatory to women (1);
- 'sentimentalised affirmations that boys really love their mummies best of all', e.g. infantilising, childish, stereotypical (1);
- 'levels of intelligence we'd normally associate with a single cell amoeba. . . the bright lights of an inquiring and intelligent mind cannot possibly survive', e.g. mindless, uncritical, dumbed down (1).

**Q14:** Any four of:

- 'puerile, perverse and narrowed-down' (1) —list (rule of three) emphasises negative qualities (1);
- 'puerile, perverse' (1) —alliteration emphasises negative qualities (1);
- 'laddish banter, jackass antics and objectification of women' (1) —list (rule of three) emphasises negative aspects of content (1);
- 'a quick scan. . . of women' (1) —balanced sentence structure (two lists of three) emphasises the writer's criticism of both the tone and content of the site (1);
- 'Oh, speaking of women' (1) —interjection creates strident tone (1);
- 'objectification of women. . . boys really love their mummies'(1) —contrasts implies hypocrisy (1);
- 'best of all. . . best of all' (1) —repetition of phrase creates mocking, damning tone (1);
- 'dark, dark' (1) —repetition emphasises how extent of the site's anti-intellectualism (1);
- 'dark dark place where the bright lights' (1) —contrast emphasises absence of intelligence (1);
- 'dark dark. . . inquiring and intelligent' (1) —alliteration heightens contrast (1).

**Q15:** Any four of:

*Wentworth Miller*

- 'responded to / spoke of', e.g. dignity, thoughtfulness (1);
- 'ongoing struggle', e.g. sympathy (1);
- 'severe depression', e.g. intensity of his condition; suggests sympathy (1);
- 'raw', e.g. not manipulated or packaged, painful to share (1);
- 'honest', e.g. he spoke from the heart (1);
- 'painful to read', e.g. genuine emotional depth (1);
- 'suicide attempt at age 15', e.g. a matter of life or death (1).

*The Lad Bible*

- 'mindlessly (cruel)', e.g. thoughtlessness, idiocy, unthinking behavior (1);
- '(mindlessly) cruel', e.g. callous, unsympathetic, heartless, brutal (1);
- 'mocking', e.g. unsympathetic, unkind, callous (1);
- 'wrung', e.g. the apology had to be forced out; the site is not used to apologising (1);
- 'grovelling apology', e.g. pathetic, weak, inferior to Miller (1).

**Q16:** Glosses of two:

- 'for a variety of socio-cultural reasons', e.g. it's part of our society/culture (1);
- 'are much less likely to recognise emotional and psychological distress', e.g. men tend not to know/admit when they are depressed (1);
- 'and even less likely to seek out treatment', e.g. don't ask for help with their mental health (1)  
The answer has been revealed.

**Q17:** Any two of:

- complex list (1) emphasises wide range of consequences of poor mental health (1);
- repetition of statistics (1) emphasises the number of men affected (1);
- parallel structure of '... are male... are men... are men' (1) emphasises extent of problem (1);
- repetition of 'men' (1) emphasises the contrast with women (1);
- use of inverted commas around 'laddish' (1) suggests she does not see it as a trivial matter (1).

**Q18:** Glosses of five:

- 'shamed silence', e.g. they find it embarrassing, humiliating (1);
- 'ridiculing those men who do speak out', e.g. they are mocked, made fun of (1);
- 'need to be enabled to find a language that helps them describe and share', e.g. they don't know how to/aren't used to talking about their emotions (1);
- 'feel they have to stay strong', e.g. they see talking about emotions as a weakness (1);
- 'be in a position to protect and rescue others', e.g. feel they have to prioritise other people's wellbeing over their own (1);
- 'society colludes... physical strength', e.g. being physically strong is seen as important in our culture (1);
- 'society... not crying when injured or upset', e.g. not showing signs of distress is seen as important in our culture (1);
- 'society... ability to compete and defeat opponents', e.g. being competitive and confrontational is seen as important in our culture (1).

**Q19:**

*Word choice*

- 'censored' (1), e.g. suppressed (1);
- 'stressed' (1), e.g. burned out / overburdened (1);
- 'devastated' (1), e.g. heartbroken / inconsolable (1);
- 'breakdown' (1), e.g. traumatic end / collapse (1).

*Imagery*

- 'censored' (1), e.g. suggests being unable to show or demonstrate your emotions, being forcibly curtailed, the decision to suppress you made elsewhere, something you should be able to demonstrate being illicit (1).

*Sentence structure*

- repetition of 'it('s)' (1);
- repetition of 'not' (1) emphasises how wrong this attitude is (1);
- repetition of 'and' (polysyndetic list) (1) emphasises the multiplicity of problems with this attitude (1);
- climactic list ('fair... healthy... shortens men's lives') (1) suggests the multiplicity of problems with this attitude, and further emphasises this by increasing the severity of the issue (1);
- short final (climactic) sentence (1) emphasises we have no alternative; the blunt simplicity compels us to seek change (1).

**Q20:**

- 'like depression' —looks back (1);
- 'The road to recovery and change' —looks forward (1).

or

- 'like depression' —looks back (1) to the causes and consequences of depression on men (1).

or

- 'like depression' —looks back (1) to the problems discussed earlier (1).

or

- 'The road to recovery and change' —looks forward (1) to how societal attitudes can be changed (1).

or

- 'The road to recovery and change' —looks forward (1) to the introduction of solutions (1).

or

- reference to the ideas in the text before the link (1);
- reference to the ideas in the text after the link (1).

**Q21:** Any two of:

- 'masquerading' (1) suggests hiding behind jokes, but actually quite serious (1);
- 'rite of passage' (1) suggests it has become an inevitable part of growing up (1);
- 'a tribal test of strength' (1) suggests it has become a ritual (1);
- 'a man can take before he crumbles' (1) suggests it has the power to destroy men (1);
- 'break you' (1) suggests it can damage or destroy men (1) The answer has been revealed.



**Q22:** Possible answers:

- 'no place for the individual' (1) refers to previous idea that men must conform to society's stereotype (1);
- 'For young men in particular' (1) refers to the reference to Wentworth Miller's 'first suicide attempt at age 15' and/or The Lad Bible's target audience of 'young men aged 16-30' (1);
- 'it takes a lot of courage to stand up to this' (1) refers to Wentworth Miller's response, standing up to The Lad Bible (1);
- 'distorted version of masculinity' refers to the idea that The Lad Bible is a 'narrowed down take on reality... sentimentalised' (1) and the idea that 'the language of contemporary banter' is falsely 'masquerading as a kind of humorous rite of passage' (1);
- 'Men... need to be encouraged and supported to look after their mental health and wellbeing' (1) refers to the statistics which showed that men do not look after their mental health (1);
- 'feeling able to be yourself, able to say what you are thinking and feeling without fear of rejection or ridicule' (1) refers to the examples of ways that society makes men conform to a stereo-type (1);
- 'ridicule' (1) refers to examples of The Lad Bible's 'caption mocking his weight' and the idea that 'the language of contemporary banter is often... masquerading as a kind of humorous rite of passage' (1);
- 'Lad culture' (1) refers to the example of The Lad Bible; links back to the title (1);
- 'seriously dumbs down what it is to be a person' (1) refers to the writer's criticism of The Lad Bible as 'narrowed-down' (1).

**Practice paper 3: Teenagers deserve better (page 136)**

**Q23:** Any one of:

- 'amazing', e.g. they are remarkable, out of the ordinary, astonishing (1);
- 'privilege', e.g. an honour, and a pleasure; that he benefitted from it enormously (1);
- 'most interesting', e.g. teenagers are unusual, engaging, deep, fascinating etc. (1).

**Q24:** Glosses of two:

- 'we think of them almost entirely in negative terms' e.g. we see only the bad in them (1);
- 'what they can't do, what they aren't achieving, how much they don't read' e.g. dwelling on their shortcomings (1);
- 'what gets forgotten is that these phrases only ever apply to some teenagers some of the time' e.g. we label them all in the same way; there are lots of teenagers whose positive qualities are overlooked (1).

**Q25:** Any one of:

- list - 'what they ... read' (1) suggests the number / variety of negative ways we think about teenagers (1);
- repeated use of negatives —'can't aren't ... don't' (1) suggests we see teenagers only in terms of failure (1);
- repeated use of 'they' (1) suggests we see them as almost a different species, as entirely separate from 'us' (1).

**Q26:**

*Word choice*

- 'curious' (1), e.g. inquiring, eager to learn (1);
- 'sensitive' (1), e.g. empathetic, perceptive (1);
- 'smart' (1), e.g. clever, intelligent (1);
- 'compassionate' (1), e.g. caring, kind-hearted (1);
- 'funny' (1), e.g. witty, entertaining (1);
- 'questioning' (1), e.g. inquisitive, discerning (1);
- 'brilliant' (1), e.g. gifted, talented (1).

*Sentence structure*

- Colon (1) introduces an elaborate expansion on what teenagers are actually like in his eyes (1);
- List —'they're ... been' (1) suggests the number / variety of positive traits teenagers have;
- Rhetorical question (1) suggests his incredulity at the fact we can't see teenagers this way too / at the fact that we choose to forget it (1).

**Q27:** Glosses of three:

- 'feel left out' (1), e.g. not being included, on the margins (1);
- 'feel alone—even if you're incredibly popular' (1), e.g. feeling isolated even in a crowd of people (1);
- 'I couldn't have felt more different' (1), e.g. being the odd one out, of not fitting in (1);
- 'nobody understood what I was going through' (1), e.g. feeling no one else can imagine what it's like to be you (1);
- 'looking for that very understanding' (1), e.g. wanting to know there are others like you (1).

**Q28:**

- 'to be a teenager' —looks back (1);
- 'to yearn' —looks forward (1).

or

- 'to be a teenager' —looks back (1) to the attitudes and feelings teenagers experience (1).

or

- 'to yearn' —looks forward (1) to all the things that writer wanted when he was a teenager (1).

or

**Q29:**

*Word choice*

- 'yearn / yearned' (1), e.g. strong sense of longing (1);
- 'can barely think about ...' (1), e.g. finds it almost too hard / emotional to consider (1);
- 'tearing up' (1), e.g. almost makes him cry (1);
- 'desperately' (1), e.g. deep rooted, intensely (1);
- 'real tenderness' (1), e.g. genuine care (1);
- 'real affection' (1), e.g. genuine love (1);
- 'I so want ...' (1), e.g. how badly he wants to ... (1).

*Sentence structure*

- repetition of 'yearn / yearned' (1), e.g. how much he yearned (1);
- repetition of 'real' —'real tenderness, real affection' (1), e.g. how genuine the emotion is (1);
- repetition of 'I' (1), e.g. how personal the memories / feelings are (1).

**Q30:** Glosses of five:

- 'being heard', e.g. being listened to (1);
- 'Being taken seriously', e.g. having views / opinions that matter (1);
- 'Being treated as a complex being', e.g. being multifaceted (1);
- 'who doesn't always get things wrong', e.g. experiencing success (1);
- 'Being told there's hope', e.g. things will get better (1);
- 'There's life', e.g. there's a bigger world to experience (1);
- 'There's laughter', e.g. fun (1);
- 'Love', e.g. relationships (1);
- 'That hurt is real, that pain is real', e.g. sometimes things are difficult (1);
- '... possibility', e.g. opportunities (1);
- 'a liveable wondrous future', e.g. great things lie ahead (1).

**Q31:** Glosses of four:

- 'they're the ones who don't get praise', e.g. the ones who hear nothing positive said about them (1);
- 'Treated by the government as monkeys to be experimented on', e.g. treated as though they are test subjects, their feelings / futures don't matter; they are expendable (1);
- 'loud public voices', e.g. they are condemned vociferously and in front of everyone (1);
- 'they don't read', e.g. they are barely literate (1);
- 'there's something wrong with them', e.g. they aren't normal (1);
- 'they're failing', e.g. they're not doing well in anything they choose to do (1).

**Q32:** Possible answers:

- 'They deserve more credit' (1) refers back to 'we think of them in entirely negative terms' (paragraph 2) (1);
- 'They deserve more care' (1) refers back to 'needed to hear that, no matter how dark it might feel, that there was light ahead' (paragraph 6) (1);
- 'They certainly deserve a better government' (1) refers back to 'the worst thing our present government and in fact, we as a culture do' (paragraph 2) (1);
- 'national amnesia' (1) refers back to 'Why do we forget this so readily' (paragraph 3);
- 'how very, very hard it is to be a teenager' refers back to 'for someone to tell me that I was alright' (paragraph 5) (1);
- 'little credit' (1) refers back to 'loud public voices telling them ... they're failing' (paragraph 9);
- 'manifest achievements' (1) refers back to 'curious, sensitive, smart, compassionate ...' (paragraph 3) (1) The answer has been revealed.

**Practice paper 4: Blackfish (page 140)****Q33:** Any two of:

- creates intrigue; makes the reader want to find out 'effect' the film has had, what the content of it was (1);
- introduces/sets up the topic of the article ('the movie has indeed changed how many view the park') (1);
- creates interest/drama (1).

*Also accept*

- 'Let's be honest' (1) establishes friendly, conspiratorial tone; draws us into her discussion (1);
- repetition of 'Not' (1) sets up the challenge the documentary makers faced; idea of resistance to the truth (1);
- 'sucker punches' (1) suggests a knockout blow, an unanticipated but significant challenge (1);
- 'beloved' (1) establishes the status of SeaWorld in the eyes of most; suggestion of revered, hugely enjoyed (1);
- 'cultural icon' (1) again establishes the status of SeaWorld; suggestion park is emblematic, widely recognised, incredible popularity (1).

**Q34:** Glosses of four:

- 'visitor numbers have fallen', e.g. fewer people go to the park (1);
- 'stock has plummeted', e.g. the value of the company has fallen dramatically (1);
- 'lawsuits have confronted their business practices', e.g. they have been taken to court over the way they work (1);
- 'legislation has challenged', e.g. new laws have affected their activities (1);
- 'reported profits were down 84%', e.g. the money the company makes has decreased by a huge amount (1).

**Q35:**

- 'this is a win' —looks back (1);
- 'People ask me' —looks forward (1).

or

- 'this is a win' —looks back (1) to the negative impact the film has had on the company (1).

or

- 'People ask me' —looks forward (1) to the answers that she provides to this question —that it was bound to happen (1).

or

- reference to the ideas in the text before the link (1);
- reference to the ideas in the text after the link (1).

**Q36:**

- Identification of attitude, e.g. critical, disapproving etc (1).

Any two of:

*Sentence structure*

- inversion —'Instead of acknowledging this' (1) —opens the paragraph/sentence and so focuses attention on the refusal of SeaWorld to face the truth (1);
- short sentence —'Yet I see no meaningful change' (1) —abrupt rebuttal of SeaWorld's claims (1).

*Word choice*

- 'spend its way' (1), e.g. throwing a money (and weight) at a problem, rather than tackling the underlying issue (1);
- 'glossy' (1), e.g. a superficiality, only implementing change on the surface, slick, perhaps a con/trick (1);
- 'protracted' (1), e.g. a willingness to keep on promoting their message, no matter how long it takes (1);
- 'PR fight' (1), e.g. SeaWorld believe they can spin their way out of trouble without changing their practices (1);
- 'continues' (1), e.g. the writer believes they repeatedly present the same arguments, refuse to acknowledge the truth (1);
- 'claim' (1), e.g. an assertion, no sense of proof or justification (1);
- 'meaningful' (1), e.g. something that actually matters, that is substantial (1);
- 'essentially ungoverned' (1), e.g. they have been allowed to do as they see fit, not held to any rules or regulations (1);
- '45 years' (1), e.g. a significant period of time (1).

**Q37:** Glosses of three:

- 'echolocate on new and novel objects every day', e.g. investigate/play with a variety of things; find new things to investigate all the time (1);
- 'experience the natural rhythms of the ocean', e.g. understand the way the ocean ebbs and flows (1);
- 'more control over their lives', e.g. be autonomous; make own decisions (1);
- 'profit-making endeavour', e.g. the company would be able to make money from the change (1);
- 'hard to imagine people not showing up in droves', e.g. many people would want to visit (1) The answer has been revealed.

**Q38:** Glosses of two:

- 'There are sanctuaries for many animals ...', e.g. other species are already protected in this way (1);
- 'placing them in a setting that approximates to their natural habitat as closely as possible', e.g. allowing animals to live in enclosures as similar as possible to their homes (1);
- 'is ... the best we humans can offer animals that can't be returned to the wild', e.g. is the most significant thing we do for animals unable to survive alone (1);
- 'there is no killer whale sanctuary', e.g. one does not already exist; it would be the first of its kind (1);
- 'seminal', e.g. it would be groundbreaking; could establish a model for others (1);
- 'culture-shaping', e.g. it might influence the way we think about looking after killer whales (1).

**Q39:** Glosses of three:

- 'evolving alongside public opinion' (1), e.g. that the business model must develop to be in line with how people feel (1);
- 'antiquated business model' (1), e.g. need to update an old fashioned approach (1);
- 'I can't imagine SeaWorld bouncing back', e.g. without change the company might not recover (1);
- 'risks becoming an artefact', e.g. is in danger of becoming a strange curiosity (1);
- 'embarrassing', e.g. it would become shameful (1);
- 'relic (from a less informed time)', e.g. it could become a reminder of a time in the past (when we knew less about caring for animals) (1).

**Q40:** Glosses of two:

- '(can't imagine SeaWorld) bouncing back' (1), e.g. it might not be able to recover its original success (1);
- 'artefact' (1), e.g. something arcane; idea of a conserved item, a museum piece to be studied(1);
- 'relic' (1), e.g. something ancient; a left-over from an older, less sophisticated time (1).

**Q41:** Glosses of four:

- 'we're recalibrating how we feel ethically about animal welfare', e.g. people are reconsidering what is acceptable when it comes to looking after animals (1);
- 'faced with uncomfortable truths about animal welfare', e.g. people feel squeamish about the reality of how the animals are really treated (1);
- 'clarifying what it means to be humane', e.g. people redefining/ refocusing our definitions of civility/compassion/benevolence/what it is to be human (1);
- 'We see it in discussions about factory farming... ', e.g. part of a broader debate (1);
- 'We feel a collective empathy', e.g. people identify with the animals (1);
- 'we're exercising that empathy', e.g. not going to SeaWorld is a way of expressing our compassion (1).

**Q42:** Possible answers (reference (1) + earlier expression / idea (1)):

- 'I hope' refers back to 'When I started to work' (paragraph 1) and her personal involvement in the issue;
- 'movement' refers back to 'collective empathy' (paragraph 10);
- 'SeaWorld discussion' refers back to 'People ask me ...' (paragraph 2);
- 'consider our how someone else is experiencing our footprint' refers back to 'recalibrating how we feel ethically about animal welfare' (paragraph 10);
- 'walk more softly' refers back to 'exercising that empathy' (paragraph 10);
- 'win for the planet' refers back to 'People ask me whether this is a win' (paragraph 2).