
SCHOLAR Study Guide

Higher English

Unit 1: Reading for Understanding, Analysis and Evaluation

Authored by:

Andrew Proffitt (Bearsden Academy)

Jenny Simpson (Hutchesons' Grammar School)

Reviewed by:

Jim McLaren (Perth Academy)

Heriot-Watt University

Edinburgh EH14 4AS, United Kingdom.

First published 2018 by Heriot-Watt University.

This edition published in 2018 by Heriot-Watt University SCHOLAR.

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SCHOLAR Study Guide Higher English: Unit 1

Higher English Course Code: C824 76

ISBN 978-1-911057-41-3

Print Production and Fulfilment in UK by Print Trail www.printtrail.com

Acknowledgements

Thanks are due to the members of Heriot-Watt University's SCHOLAR team who planned and created these materials, and to the many colleagues who reviewed the content.

We would like to acknowledge the assistance of the education authorities, colleges, teachers and students who contributed to the SCHOLAR programme and who evaluated these materials.

Grateful acknowledgement is made for permission to use the following material in the SCHOLAR programme:

The Scottish Qualifications Authority for permission to use Past Papers assessments.

The Scottish Government for financial support.

The content of this Study Guide is aligned to the Scottish Qualifications Authority (SQA) curriculum.

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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 Higher RUAЕ 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.
-

Key point

Many of the activities and examples in these materials are based upon the 2015 SQA Higher RUAE paper, passages 1 and 2.

1. Adapted from 'Goodbye birds. Goodbye butterflies. Hello... farmageddon,' by Isabell Oakeshott, taken from The Sunday Times, 19 January 2014.
2. Adapted from 'Pasture to the Plate' by Audrey Ayton, taken from The Observer supplement, 10 July 1994.

You will find it useful to have a copy of this paper next to you as you work through the resources.

1.1 What are U, A & E?

Whenever you read a text you automatically read for understanding, analysis and evaluation, whether you know it or not. In the exam paper, you slow down that process.

As you will know from National 5:

- **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.

In addition to these core skills, the Higher RUAE paper also asks you to *compare* two passages on a related topic, identifying similarities and/or differences in the writers' arguments.

This unit will build on everything you learned about RUAE to successfully tackle National 5; it will enhance the skills you have and make you an even more successful reader.

It will focus on the RUAE 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

Now, more than ever, you must make time to read as widely as possible. Candidates with a broad vocabulary and a wide understanding of contemporary issues perform better at Higher.

As at National 5, the RUAЕ paper is non-fiction. However, at Higher, there are two pieces of journalism from newspapers, magazines or non-fiction books.

They are chosen for their complex and detailed use of language, their strong persuasive line of argument and distinctive style adopted by the writer. In other words, the passages chosen will likely reflect the personality of the writer far more than the passages you will have encountered at National 5. Being familiar with this style of writing, regardless of the topic or argument, is the key to success.

In the past, the SQA has used articles from *The Times*, *The Independent*, *The Observer* and *The Guardian*. 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.

In addition to newspapers and magazines, SQA have also made use of writing taken from websites and blogs. Many leading figures from politics, sport, the arts, science, education, and business blog. These can be interesting reads too. Finally, you may also want to read some book length non-fiction, and useful recommendations can be found on such sites as *London Review of Books*, *Guardian Books*, *Herald Scotland Books* and *New York Times Books*.

Many newspapers and magazines have apps you could download to your device, which will bring quality writing to you, meaning it couldn't be easier to prepare effectively for Higher RUAЕ. You may also like to follow some of these newspapers, magazines, writers, bloggers and cultural figures on Twitter.

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 bookmarks/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
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 New York Times: Opinion Pages http://www.nytimes.com/pages/opinion/index.html
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/
Times Literary Supplement http://www.the-tls.co.uk
New Scientist https://www.newscientist.com/
Sight & Sound http://www.bfi.org.uk/news-opinion/sight-sound-magazine
The Economist:1843 http://www.intelligentlifemagazine.com/
Focus Magazine http://www.sciencefocus.com/
Vanity Fair http://www.vanityfair.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.

Title Author Source Date	Purpose(s) inform, persuade, entertain + Audience(s) most likely to be interested in topic	Summary of main points, arguments and ideas (avoid specific details)	Two new or complex words from the article with definitions	Personal response What are your thoughts and opinions on the topic?
Title: 'Lego faces getting angrier, study finds' Author: John Jones Source: The Guardian Date: 12/06/13	Purpose(s): <ul style="list-style-type: none"> • to inform • to persuade • to entertain Audience(s): <ul style="list-style-type: none"> • parents • nursery teachers 	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. Perceived —past tense of verb 'perceive': to come to realise, understand, see or believe something. 2. Upshot —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.

Higher: Non-fiction reading log

1.3 Vocabulary

You should make every effort to expand your vocabulary as widely as possible. However, it is likely that you will come across some words in the Higher RUAE paper that are unfamiliar to you. In such situations remember your strategies for working 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



There's something calming about cartoon baddies^[1]. We can depend on their despicable natures; we can rely on them to be really awful^[2], all the time. In a world where everything else is in flux —who are we, where are we, why are we —the villains^[3] of our childhood have remained reliably immoral^[4]. Whether it's the **nefarious** Baron Greenback and his henchman Stiletto trying to outsmart Dangermouse, or Dastardly and Muttley trying to overtake the Ant Hill Mob, or even Skeletor causing big trouble for He-man from Castle Greyskull, ^[5]we know where we are with the deprived^[6] and corrupt^[7]. Their simplicity reassures us.

Notes:

- [1] Idea of 'baddies' suggests stereotypical bad characters or antagonists in stories
- [2] Suggests the depth of their bad behaviour
- [3] Those who only behave badly
- [4] Lacking in any kind of goodness
- [5] All examples of classic cartoon bad guys set against their heroic counterparts
- [6] Suggests wicked
- [7] Suggests a willingness to act dishonestly

Q1: Read the context clues. Then choose the definition of 'nefarious' that best fits the context.

- a) Evil
- b) Kind-hearted
- c) Multifaceted
- d) Strong

.....

As the summer months wore on, there were increasing signs of **rapprochement**; hostilities all but ceased^[1] and my parents began talking again^[2]. It was a fragile peace^[3], but peace it was; harmony^[4] that we had not experienced in that house since my elder brother had left for school. To my relief, my father, not renowned for his warmth, actually seemed both affectionate^[5] and relaxed; my mother visibly let go of the tension that had riven her face with lines and bags and wrinkles. Conciliation^[6] was their watchword.

Notes:

- [1] Suggestion that fighting has come to an end
- [2] Communication has resumed
- [3] No fighting or quarrelling
- [4] Sense of understanding and agreeing with each other
- [5] Being friendly and loving
- [6] Coming together to agree things

Q2: Read the context clues. Then choose the definition of 'rapprochement' that best fits the context.

- a) Concern
 - b) Reconciliation
 - c) Dissent
 - d) Compromise
-

Schwarzenegger's stance has long been **gubernatorial**. Not only is he still a hulking physical specimen —an apt metaphor for such an approach —but he is absolute, firm and dominating^[1] in personality. The move from Hollywood superstar to Californian political^[2] aristocracy has been an easy one (no doubt aided by his marriage into the Kennedy^[3] clan) and he is both influential and authoritative. Small wonder his nickname has been respun into 'The Governor^[4]'.

Notes:

[1] Sense that he is a powerful figure.

[2] Connected to running the country

[3] Well-known American political family

[4] Pun on 'The Terminator' but now connected to his new role in California

Q3: Read the context clues. Then choose the definition of 'gubernatorial' that best fits the context.

- a) Controlling
- b) Easy-going
- c) Popular
- d) Confusing

.....

There are those, of course, who will always claim that reality TV is **vapid**. That it's full of personality-less^[1] personalities, that it churns out unstimulating telly^[2] using tired^[3] formats, that it is unimaginative^[4] at best, and unpalatable at worse. Think of the TOWIE cast, the Geordie Shoreers, the gravel-voiced sales team in Say Yes to the Dress —even reality's own royal family, the Kardashians —and it's not hard to see that reality TV is based on a formula where repetition is key: the same ideas, in the same settings, over and over again.^[5]

Notes:

- [1] There is nothing remarkable about them
- [2] The TV companies produce low quality boring programmes
- [3] The programmes have been overdone
- [4] Monotonous programmes
- [5] We watch the same things again and again

Q4: Read the context clues. Then choose the definition of 'vapid' that best fits the context.

- a) Bland
- b) Inspiring
- c) Thoughtful
- d) Irritating

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



Colonialism^[1] flourished from the 16th century to the 20th century, and led to the rapid growth of many European powers, whose global reach seemingly knew no bounds. But with this speedy expansion came escalating^[2] conflict. Not only between proud nations intent on expanding their empires, but also between settlers and the indigenous peoples they sought to displace. Colonialists typically viewed all other cultures as inferior to their own, and took it upon themselves to bestow their superior knowledge and values on those they encountered on their world tour. They saw it as their mission to spread the very best of Western religion, politics and government in less fortunate, more primitive lands. Of course, in reality, European empire-builders rarely played the role of cultural benefactor^[3]. History is littered with examples of dictatorial^[4] Western powers imposing themselves, uninvited, often by force, upon previously prosperous countries, only to undermine, exploit, and ravage their land, people and culture.

Notes:

- [1] looks like 'colony'
- [2] looks like 'escalator' and 'scale'
- [3] looks like 'benefit'
- [4] looks like 'dictator'

Q5: 'Colonialism' means...

- a) the travelling of great distances.
 - b) the sending of settlers to establish control of another country.
 - c) the establishing of a slave trade.
 - d) the establishment of a new country by stealing land from another.
-

Q6: 'Escalating' means...

- a) rising.
- b) moving.
- c) unexpected.
- d) very large.

Q7: 'Benefactor' means...

- a) a person who invades another country.
- b) a person who gives help.
- c) a person who collects things.
- d) a person who controls and dominates others.

.....

Q8: 'Dictatorial' means...

- a) highly ambitious.
- b) ruling with absolute power.
- c) wealthy and civilised.
- d) loud and talkative.

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



Q9: Match the following meanings with the common prefixes.

both	hypo-
two	para-
bad	post-
same	tri-
under, too little	trans-
beside	dys-
around	pseudo-
after	prot-
first, chief	peri-
false	ambi-
across	homo-
three	bi-

.....

Q10: For each prefix, 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



Q11: Match the following meanings with the common suffixes.

place for	-eer
state or quality of	-esque
the person affected by an action	-itis
person who does something	-ish
in the style of, resembling	-ulent
practice, system or philosophy	-ling
inflammation of	-arium, -orium
small	-ee
full of	-ism
without, missing	-dom

.....

Q12: For each prefix, 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.

1.3.4 Work out the word class

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

Identifying the word class

Go online



Identify the emboldened word's word class.

Q13: The swimmer was hoping to achieve a new personal **best**.

- a) Noun
- b) Adjective
- c) Verb
- d) Adverb

.....

Q14: The aim of the game is to **best** your opponent and emerge victorious.

- a) Noun
- b) Adjective
- c) Verb
- d) Adverb

.....

Q15: The **best** solution is not always the most convenient solution.

- a) Noun
- b) Adjective
- c) Verb
- d) Adverb

.....

Q16: It has always been my belief that I perform **best** after a good night's sleep.

- a) Noun
- b) Adjective
- c) Verb
- d) Adverb

.....

Q17: During Ramadan, Muslims **fast** from dawn to sunset.

- a) Noun
- b) Adjective
- c) Verb
- d) Adverb

.....

Q18: Lately, buyers are less interested in how **fast** a car is; they are more concerned with how economical it is.

- a) Noun
- b) Adjective
- c) Verb
- d) Adverb

.....

Q19: Call an ambulance. This man needs medical help **fast!**

- a) Noun
- b) Adjective
- c) Verb
- d) Adverb

.....

Q20: Twas brillig and the **slithy** toves did gyre and gimble in the wabe.

- a) Noun
- b) Adjective
- c) Verb
- d) Adverb

.....

Q21: Twas brillig and the slithy **toves** did gyre and gimble in the wabe.

- a) Noun
- b) Adjective
- c) Verb
- d) Adverb

.....

Q22: Twas brillig and the slithy toves did **gyre** and gimble in the wabe.

- a) Noun
- b) Adjective
- c) Verb
- d) Adverb

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 the gap.

Q23: There it was again. A noise. A distinct chime like a knife against the clearest of crystal, like the ring of a ship's bell, like a single note of a piano. I was already _____ from the demands of the day (I had not known, when taking the position, that quite so much of my time would be devoted to chasing an errant ten year old through the countryside, or rising before dawn to comfort a weeping six year old who even now, two years on, could not accept what had happened in this house that night) and I drew the covers even tighter, and snuggled into the nest of quilts and pillows that swathed the bed, trying to ignore the growing sense of unease rising in my chest, and making my mouth taste bitter.

- a) enervated
- b) nonplussed
- c) entranced
- d) appalled

.....

Q24: But deep in the warmth and the familiar comfort of the bed, I felt a little better. Calmer, less perturbed —and my characteristic poise returned: the _____ demeanour they had employed me for. A hush fell, and it was easy to believe I had imagined the noise. The heavy drag of sleep returned to my eyes, and nodding, I imagine I fell into a deep and tranquil sleep.

- a) unruffled
- b) disturbed
- c) elated
- d) violent

.....

Q25: Again, a chime.

And then, from where I was not yet quite certain, came a scuffling and shuffling of what had to be feet against the worn boards of the hallway. I listened for the squeak I knew would come when he —or she or it —hit the board opposite the nursery, the board that had squeaked every time it was depressed by anything heavier than Millie, the ancient Labrador who prowled, but mostly slept, in the bedroom opposite. _____ in my covers, I believe I held my breath, although I was not conscious of it, and waited for the thing to reach the loose board, knowing that would mean it was directly outside the door.

- a) concealed
- b) cosseted
- c) revealed
- d) vulnerable

1.4 Learning points

Summary

- The Higher 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 Higher RUAЕ exam are also used in other areas of the course.
- Regularly reading non-fiction writing 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.

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.

Key point

Many of the activities and examples in these materials are based upon the 2015 SQA Higher RUAЕ paper, passages 1 and 2.

1. Adapted from 'Goodbye birds. Goodbye butterflies. Hello... farmageddon,' by Isabell Oakeshott, taken from The Sunday Times, 19 January 2014.
2. Adapted from 'Pasture to the Plate' by Audrey Ayton, taken from The Observer supplement, 10 July 1994.

You will find it useful to have a copy of this paper next to you as you work through the resources.

2.1 Audience and purpose

A good starting point for understanding a passage in the kind of depth required for Higher English is to think about the possible audiences and purposes of the passage. 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 Purpose

As you'll be aware from National 5, most texts are written for a purpose: for example, reports inform us, novels entertain us, and opinion pieces persuade us. The texts you encountered during National 5, were probably often 'neutral' in their purpose, or more focused on imparting straightforward information than persuading you of a point of view. This is not the case at Higher, where writers are often selected for their particular perspectives. This means that more often than not the purpose of the writing is to persuade.

However, you'll also remember that more sophisticated writing —exactly the kind you can expect at Higher —will often have more than one purpose. For example, Charlie Brooker, who writes for *The Guardian*, generally produces texts that are designed to persuade us to his perspective but there's no denying that his writing is also informative and entertaining. So at different points in a text, the purpose might be different.

Look at the opening paragraph to 'Proms are a terrible, chintzy disappointment —perfect preparation for adulthood' by Jean Hannah Edelstein (*The Guardian*, 16th June 2016) as follows.

Example

It might be 17 years since I attended my high-school prom in upstate New York, but don't think for a moment that the memories aren't still burning bright: ^[1]the polyester scratch of my don't-stand-near-flames, floor-length frock. The weight of the extravagant corsage that extended from my wrist to my elbow, transforming my arm into a rosy garden border. ^[2]The inelegant scramble of six formal-wear-clad teenagers as we piled into the back seat of a stretch limousine. Some may say that the increased popularity of American-style high-school proms in the UK is a bad thing for Britain's youth. I disagree. Nothing prepares teenagers better for adulthood than the prom, and that's because it's so terrible.^[3]

Notes:

- [1] The purpose here is to recount personal experience
- [2] Here the writer employs humour to entertain the reader
- [3] Here the writer establishes an argument and counter-argument, designed to persuade the reader

Remember too, that understanding the purpose itself is just a starting point (particularly as you will not be asked a direct question about purpose in the exam). After you understand the writer's purpose, you must begin to establish how that purpose is being pursued by the writer: what are they saying to persuade us (understanding questions will examine this) and how are they saying it (analysis questions will examine this). You might also be asked how well they achieve their purpose (evaluation questions will examine this).

Of course, you will have two passages in which to identify purpose, and the final 5 mark comparative question will ask you to identify the places where the writers' purposes connect (agreement) or contrast (disagreement).

To fully revise identifying possible purposes for a text, visit the SCHOLAR National 5 English pages, Topic 2.1: Audience and purpose.

2.2 Main ideas vs. supporting detail

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

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 in each paragraph taken from the 2015 Higher RUAE paper, passage 2.

Q1: The aim in confining animals indoors was to cut costs —it succeeded. Indoors, one or two workers can 'look after' hundreds of penned or tethered pigs, or a hundred thousand chickens. Great economies were made and thousands of farm workers lost their jobs. This new policy of cheap meat, eggs and cheese for everyone was completely in tune with the national mood, as Britain ripped up its ration books. It was also in tune with nutritional thinking, as nutritionists at that time thought greater consumption of animal protein would remedy all dietary problems.

.....

Q2: So factory farming marched on and became more and more intensive. Where first there were one or two laying hens in a cage, eventually there became five in the same small space. The broiler chicken sheds expanded to cram in vast acres of birds. Many beef cattle were confined in buildings and yards. Until mad cow disease emerged, such animals were fed all kinds of organic matter as cheap food. In the UK dairy cows still spend their summers in the fields, but many of their offspring are reared in the cruelty of intensive veal crate systems.

.....

Q3: The aim of those early advocates of intensive farming was 'fast food' - fast from birth to table - and again, they succeeded. Chicken, once an occasional treat, now the most popular meat in Britain, owes its low price largely to the short life of the bird. Today's broiler chicken has become the fastest growing creature on earth: from egg to take-away in seven weeks. Most farm animals now have less than half of their pre-war lifespan. Either they are worn out from overproduction of eggs or milk, or have been bred and fed to reach edible size in a few short weeks or months.

.....

Q4: But meat, eggs and dairy products have indeed become cheap, affordable even to the poor. All of which made nutritionists exceedingly happy until they discovered that their mid-century predecessors had made a mighty blunder. Before intensive farming brought cheap meat and dairy products to our tables, man obtained most of his calories from cereal crops and vegetables. The meat with which he supplemented this diet had a much lower fat content than intensively produced products. Now, however, degenerative diseases like coronary heart disease and several types of cancer have been linked to our increased consumption of fatty foods. War-time Britons, on their measly ration of meat and one ounce of cheese a week, were much healthier.

.....

Q5: It is also a scientifically proven fact that intensive farming has caused the loss of hedgerows and wildlife sustained by that habitat, has polluted waterways, decimated rural employment and caused the loss of traditional small farms. We need to act in the interests of human health. We need to show humane concern for animals. We need to preserve what remains of the countryside by condemning the practice of intensive farming. We need to return the animals to the fields, and re-adopt the environmentally friendly, humane and healthy system we had and lost: the small mixed farm.

2.2.1 Supporting detail

Supporting details come in all shapes and sizes at Higher. There are many types of supporting detail, including statistics, facts, quotes, examples, anecdotes and comparisons.

Statistics	Number facts such as dates, quantities, percentages, measurements. . .
Facts	Evidence that can be tested or proved
Quotes	Something someone has said, usually someone known as an expert on a particular issue or somebody famous
Examples	Specific instances or cases that back up the point being made
Anecdotes	A short description of an event, usually personal, that is often funny or interesting
Comparisons	Looking at the similarities and/or differences between people or ideas or things
Speculation	Put forward a theory or conjecture about what might happen in the future

In the 2015 Higher RUAЕ paper, passage one, the writer Isabell Oakeshott supported her opinion about intensive farming (and so promoted her purpose: to persuade) using several types of supporting detail.

Identifying supporting detail

Go online



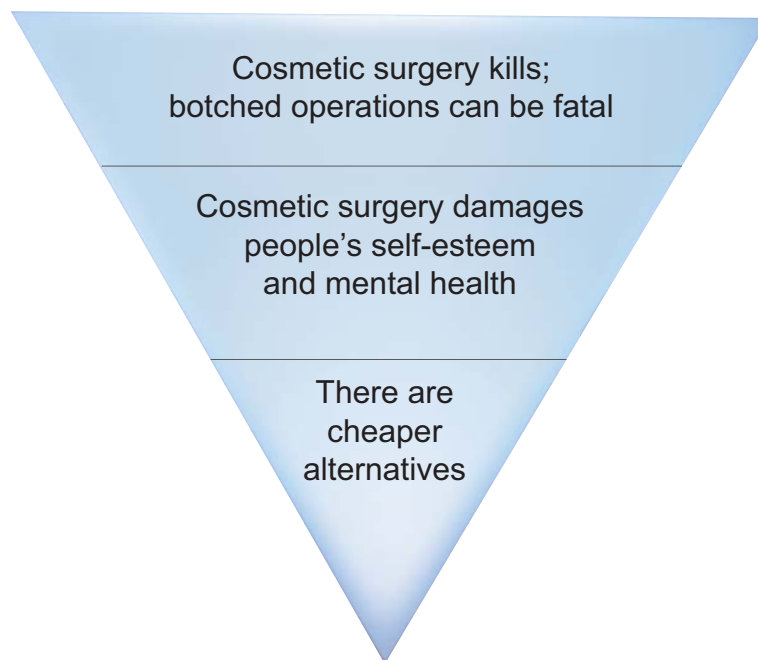
Q6: Match the extracts from the text with the type of supporting detail being used.

The writer describes her experience of visiting an enormous orchard in California	Speculation
The writer tells us that bees are hired in, that cows never see grass, and how much chickens sell for.	Statistics
The writer suggests that the British countryside could soon look like the Central Valley, California.	Quotes
The writer repeats the words of Owen Paterson, the UK environment secretary, a man on local radio, and the British Government.	Example
The writer highlights how cheap food has become by telling us 'things that were once delicacies such as smoked salmon, are now as cheap as chips.'	Comparison
The writer tells us that 'the population of tree sparrows has failed 97%'; '50 billion [animals] are kept permanently indoors'; and 'California's bovine population produces as much sewage as 90 million people'	Anecdote
The writer said 'the air can be worse than in Los Angeles'	Facts

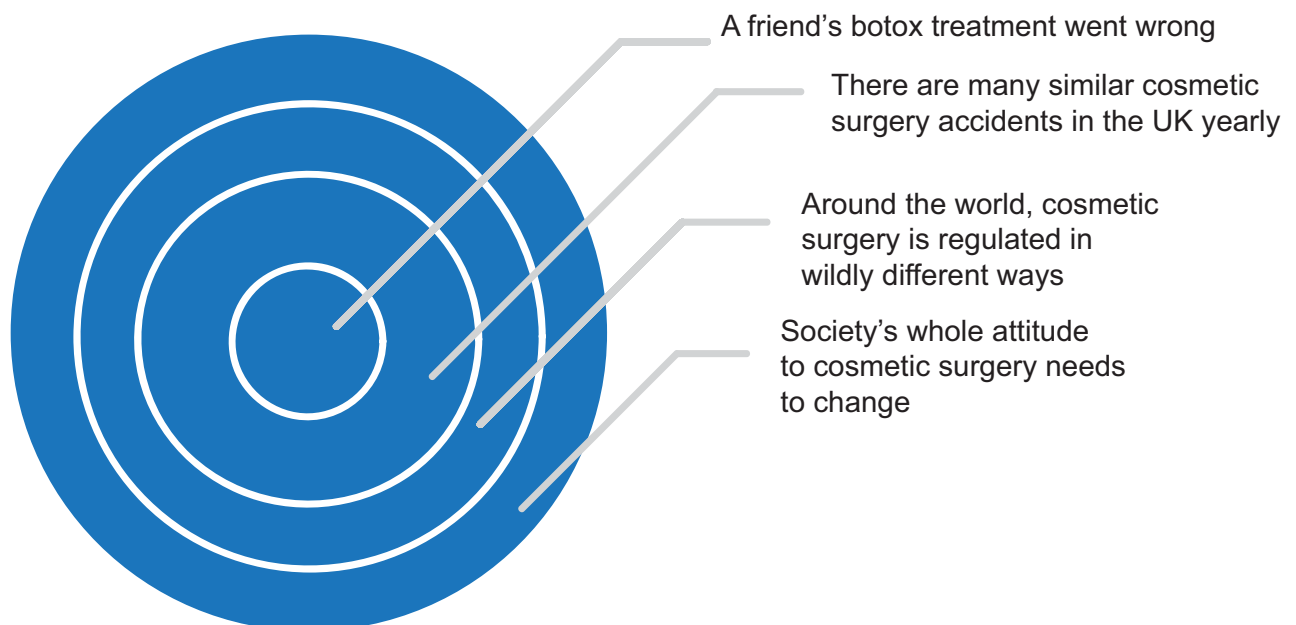
2.3 Line of thought and line of argument

In most Higher RUAЕ passages, the writer pursues their purpose through a line of argument, and it is this organising of points into a complete and convincing argument that should persuade you of their point of view. While there are really any number of ways a skilful writer can create a line of argument, two of the most common are hierarchy of importance and the ripple effect.

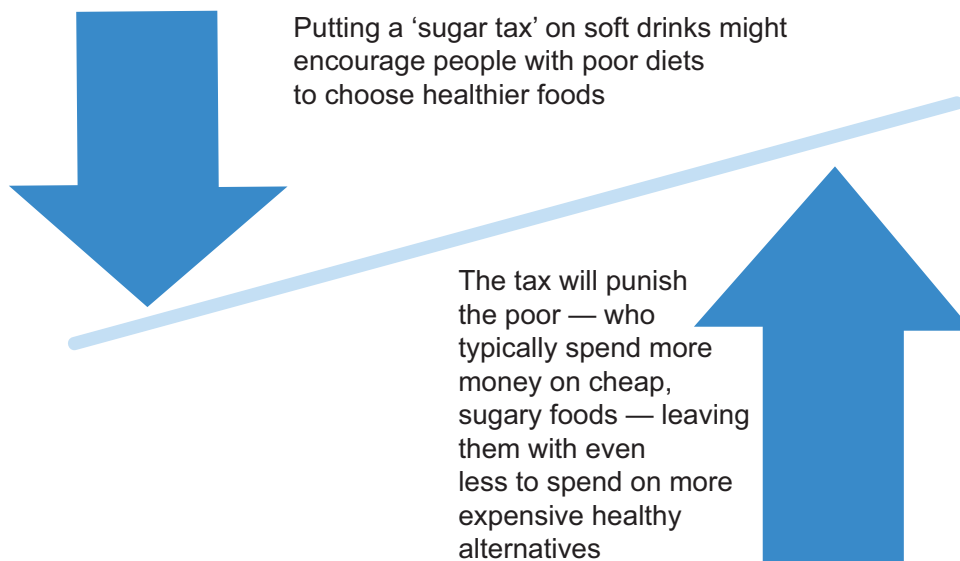
Hierarchy of importance: putting the most important or persuasive point at the start, then working through other points in decreasing order of importance or persuasiveness.



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: making an argument, offering a counterargument and then dismantling that counterargument forcefully.



Circularity: often a writer will use their conclusion to return to an idea, image, example or anecdote used near the start of the article. This can create the feeling of 'closure' - finishing where we began. In the course of the article, however, ideas and arguments will have been explored, which might mean the writer, and/or the reader, now views the opening idea differently.

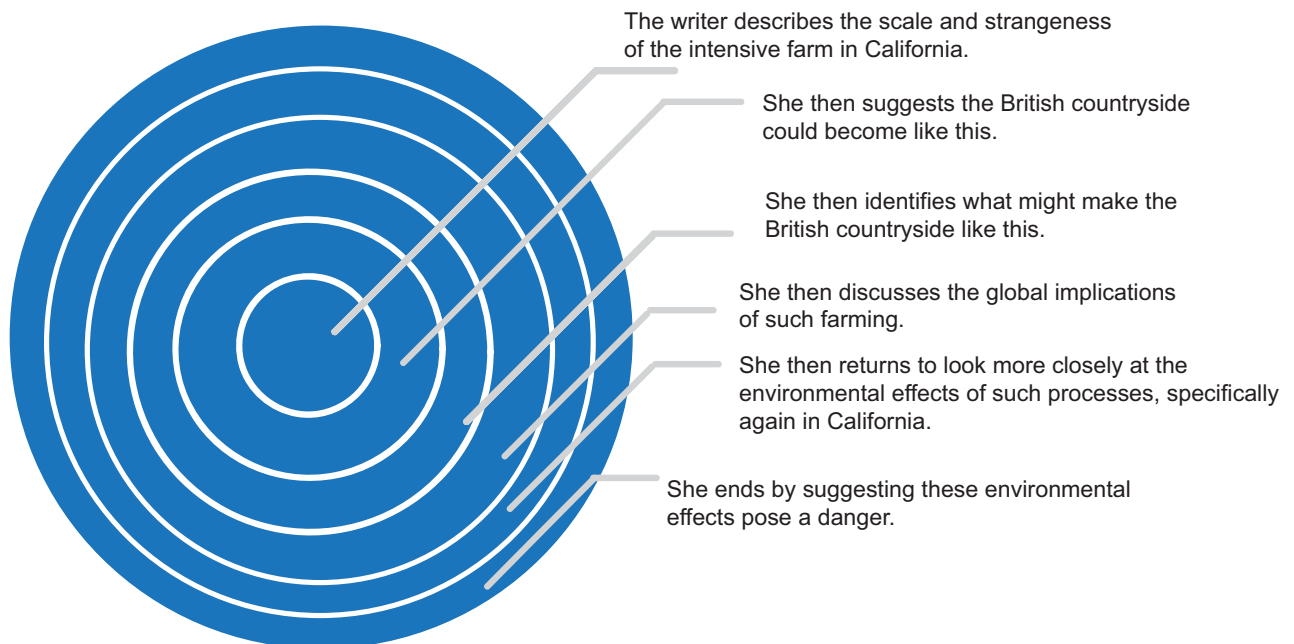


Whichever pattern they follow, a writer must be focused on the clarity of their argument, the logical structure of their points. Without this, a reader will not be persuaded into agreeing with them.

Take another look at the 2015 Higher RUAЕ paper, passage one. If you were to work through the line of argument, you might discover this structure:

1. The writer describes the scale and strangeness of the intensive farm in California.
2. She then suggests the British countryside could become like this.
3. She then identifies what might make the British countryside like this.
4. She then discusses the global implications of such farming.
5. She then returns to look more closely at the environmental effects of such processes, specifically again in California.
6. She ends by suggesting these environmental effects pose a danger.

In one respect the writer uses the ripple effect —she begins by focusing on one single anecdotal example in California, and then works out —via the UK —to the global implications of such a model.



However, she doesn't finish there, and like many of the passages selected by SQA, she returns to where she started, her first example of California, and then again returns to speculating on the future of British farming —restating her position forcefully.

Creating a clear line of argument

Go online



Q7: Examine passage two from the 2015 RUAЕ exam paper. Make notes about the structure of the passage: how the main ideas are sequenced. What patterns are employed by Audrey Eyton?

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.

- there is an alternative by *qualifying* an idea.

Example Parents dislike the arguments and stress that homework can cause, *yet* they often feel it is an important part of their child's education.

- there is an example ahead by *illustrating* an idea that came before.

Example Homework does not always need to involve writing and worksheets. *For instance*, one primary school sets homework tasks that require pupils to photograph a nature walk, record an interview with a local celebrity, and build a website.

- the line of thought is about to come to an end by *summing up*.

Example *In conclusion*, it seems unlikely that homework will ever disappear completely.

Signpost words

Go online



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

Q8:

Adding	Contrasting

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

.....

Q9:

Cause and effect	Emphasising

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

.....

Q10:

Qualifying	Illustrating	Summing up

Signpost words: illustrated by, in conclusion, to sum up, as long as, however, last of all, such as, as revealed by, although, in the case of, in summary, for example, except, overall, but, for instance, in other words, finally, if, in short, unless.

Punctuation

In addition to these words and phrases, punctuation can also help you see the development and linkage in the writer's line of argument. The most commonly used punctuation marks for this purpose are shown in the following table.

Colon	Introduces expansions of an idea, including examples, definitions, and explanations
Semi-colon	Links two similar ideas or two contrasting ideas
Dash	Introduces expansions of an idea, including examples, definitions, and explanations
Parenthesis	Inserts additional information to support a point; offers an aside from the writer, often a personal opinion

For a more detailed look at punctuation, see Topic 3 Analysis: 3.3.1

2.3.2 Linking sentences

As you will know from National 5, ideas can be linked together by linking sentences. This is also the case at Higher, although you may also be asked to look at the way full paragraphs form links between ideas.

Remember, that the essential skills are the same: identify the ways in which the lines referenced—whether a single sentence or a paragraph—connect to the idea discussed before and the idea discussed ahead.

Example On a cold, bright November day I stood among a million almond trees and breathed in the sweet air. I was in Central Valley, California, in an orchard stretching over 700,000 acres. Before me was a vision of how the British countryside may look one day. Beyond the almond orchards were fields of pomegranates, pistachios, grapes and apricots. Somewhere in the distance were almost two million dairy cows, producing six billion dollars' worth of milk a year.

It may sound like the Garden of Eden but it is a deeply disturbing place. Among the perfectly aligned rows of trees and cultivated crops are no birds, no butterflies, no beetles or shrubs. There is not a single blade of grass or a hedgerow, and the only bees arrive by lorry, transported across the United States. The bees are hired by the day to fertilise the blossom, part of a multibillion-dollar industry that has sprung up to do a job that nature once did for free.

- 'like the Garden of Eden' refers back to the previous idyllic description of the trees and the air.
- '... but ...' indicates that the idea that follows will qualify the situation by offering a different perspective.
- '... a deeply disturbing place' introduces the paragraph that follows, which highlights the problems concealed beneath such a perfect picture.

Analysing linking sentences

Go online



Identify the parts of each of the following linking sentence that refer back to a previous idea, and link forward to the subsequent idea.

As for the cows, they last only two or three years, ten-to-fifteen years less than their natural life span. Crammed into barren pens on tiny patches of land, they stand around listlessly waiting to be fed, milked or injected with antibiotics. Through a combination of selective breeding, artificial diets and growth hormones designed to maximise milk production, they are pushed so grotesquely beyond their natural limit that they are soon worn out. In their short lives they never see grass.

Could the British countryside ever look like this? If current trends continue, the answer is yes. Farming in Britain is at a crossroads, threatened by a wave of intensification from America. The first mega-dairies and mega-piggeries are already here. Bees are disappearing, with serious implications for harvests. Hedgerows, vital habitats for wildlife, have halved since the Second World War. The countryside is too sterile to support many native birds. In the past forty years the population of tree sparrows has fallen by 97%.

Q11: The link back to the previous idea is:

- a) Could
- b) British countryside
- c) look
- d) this

.....

Q12: The link forward to the subsequent idea is:

- a) Could
- b) British countryside
- c) look
- d) this

.....

With an eye to the future, Owen Paterson, the UK environment secretary, has been urging families to buy British food. Choosing to buy fewer imports would reduce the relentless pressure British farmers are under to churn out more for less. Paterson's vision is of a more eco-friendly way of eating, based on locally-produced, seasonal fruit and vegetables and, crucially, British meat.

But, as I discovered when I began looking into the way food is produced, increasingly powerful forces are pulling us in the opposite direction. We have become addicted to cheap meat, fish and dairy products from supply lines that stretch across the globe. On the plus side, it means that supermarkets can sell whole chickens for as little as £3. Things that were once delicacies, such as smoked salmon, are now as cheap as chips. On the downside, cheap chicken and farmed fish are fatty and flaccid. Industrially reared farm animals —50 billion of them a year worldwide —are kept permanently indoors, treated like machines and pumped with drugs.

Q13: The link back to the previous idea is:

- a) But
- b) I discovered
- c) the way food is produced
- d) powerful forces are pulling us in the opposite direction

.....

Q14: The link forward to the subsequent idea is:

- a) But
- b) I discovered
- c) the way food is produced
- d) powerful forces are pulling us in the opposite direction

.....

Exploring the area by car, it was not long before I saw my first mega-dairy, an array of towering, open-sided shelters over muddy pens. The stench of manure was overwhelming—not the faintly sweet, earthy smell of cowpats familiar from the British countryside, but a nauseating reek bearing no relation to digested grass. I saw farms every couple of miles, all with several thousand cows surrounded by mud, corrugated iron and concrete.

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

Q15: The link back to the previous idea is:

- a) It may seem hard
- b) Britain
- c) such a scene
- d) it is not far-fetched

.....

Q16: The link forward to the subsequent idea is:

- a) It may seem hard
- b) Britain
- c) such a scene
- d) it is not far-fetched

2.4 Summarising in your own words

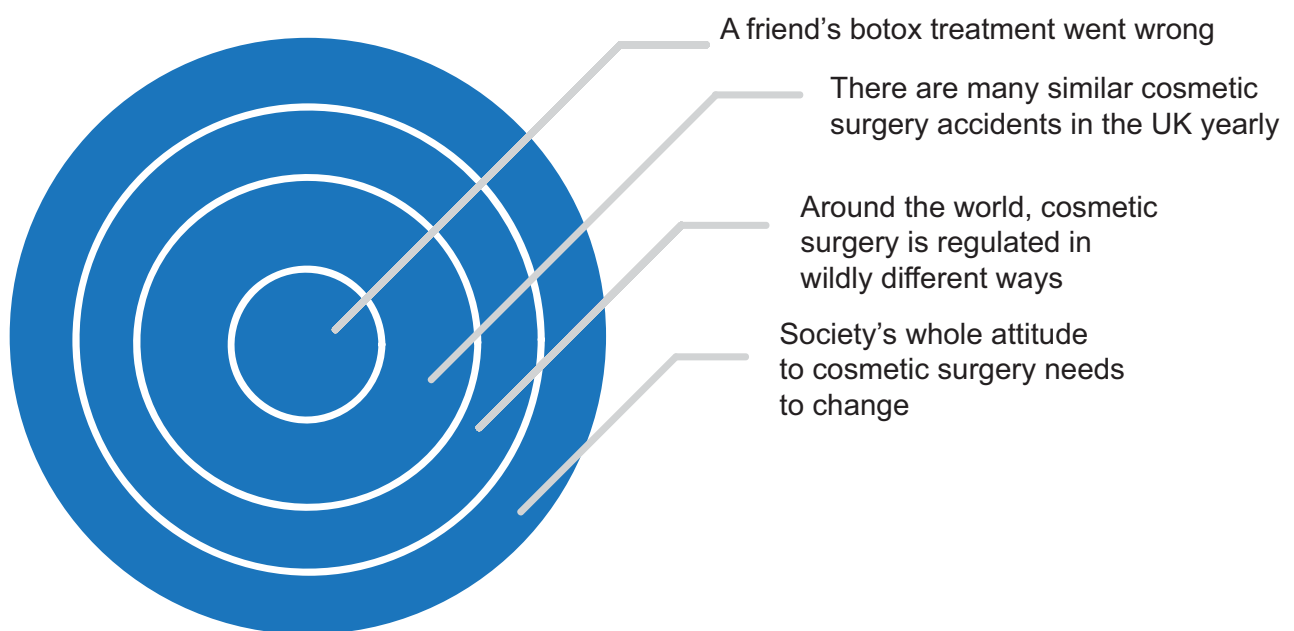
You are increasingly likely to be asked to provide summaries in your own words in understanding questions. Summarising with accuracy is perhaps more difficult than you might think: it's easy to fall into the trap of missing the key idea in a summary point, or joining separate points into one, or making the same point twice.

As you'll know from National 5, 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.

Look at the 2015 Higher RUAЕ paper, passage one. If you were asked to summarise the key points made by the writer, your answer might look like the following list.

1. Industrialisation has taken over from nature, especially in the USA.
2. British farming is at a point in its development where it too could lose its connection to nature.
3. We are eating and demanding more and more cheaply produced food.
4. The problem is global.
5. Industrial farming is destroying the landscape in the USA.
6. Industrial farming is already happening in Britain and not enough people realise that it is.

As discussed in 2.3, the writer has used the ripple effect —moving from the 'local' example to global issues —and then a circular structure where she returns to her first two points again at the end.



Q17: Examine passage two from the 2015 RUAЕ exam paper. Summarise the main idea in each paragraph. When you are finished, compare your answer with the suggested answer.

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 why the landscape is unnatural, you might be tempted to highlight most of the following paragraph:

It may sound like the Garden of Eden but it is a deeply disturbing place. **Among the perfectly aligned rows of trees and cultivated crops are no birds, no butterflies, no beetles or shrubs. There is not a single blade of grass or a hedgerow, and the only bees arrive by lorry, transported across the United States. The bees are hired by the day to fertilise the blossom, part of a multibillion-dollar industry that has sprung up to do a job that nature once did for free.**

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

- The landscape is unnatural because there are no native creatures there.

However, there are at least three separate ideas here:

It may sound like the Garden of Eden but it is a deeply disturbing place. Among the perfectly aligned rows of trees and cultivated crops are **no birds, no butterflies, no beetles or shrubs. There is not a single blade of grass or a hedgerow, and the only bees arrive by lorry, transported across the United States. The bees are hired by the day** to fertilise the blossom, part of a multibillion-dollar industry that has sprung up to do a job that nature once did for free.

Separating out the ideas makes it easier to explain the two ideas because they have been highlighted separately:

- There are none of the expected fauna.
- There are no natural flora either.
- The only insects —bees —are not native, but imported.

Notice how the ideas are structured by the conjunction 'or', a full stop, and the conjunction 'and'. Remember that signpost words and punctuation can help you to separate out ideas that have been combined together.

Counting main ideas

Go online



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

Q18: The following paragraph describes the impact of on-demand services on our lives. How many criticisms are made?

Streaming and on-demand services have transformed the entertainment landscape forever. Gone are the days when you could be guaranteed to meet colleagues around the water-cooler on a Monday morning to share theories about the latest plot developments in last night's crime drama serial. Gone are the days of gathering with your family around one tv screen to share in the experience of the latest blockbuster or HBO import; instead, every member of the family can now be watching on their own device in their own room, in their own time. Gone too is our self-control. The very notion of waiting a whole seven days to find out what happens to our favourite characters next is anathema to the 'instant' culture in which we all now live; we now binge greedily on all we can watch, only to be left with a twinge of guilt when we realise we will have nothing to talk to our families and colleagues about for the next month or two. Until, that is, the next boxed-set series is uploaded and we can start the inevitable process all over again.

.....

Q19: The following paragraph describes the author's experience of being the only male in a ballet class. How many emotions are conveyed?

Stepping into a ballet class, the only male in a room thronging with twenty, thirty young girls, I became acutely aware of everything that marked me out as different: my height, my seemingly gargantuan feet, my hulking frame... All of which was intensified by the mirrored walls, in which my reflection seemed impossible to avoid. For several months I tried desperately not to look at myself. Yet, as time passed, I came to appreciate that my individuality was an asset. I grew proud of my strength and dexterity, would no longer blush when asked to dance in front of others, and felt a strange glow of satisfaction when visitors passing the studio would halt in their tracks to watch me - the lone male dancer in a sea of tutus - as I rehearsed my routines, my eyes trained firmly on my own reflection.

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.

Example

Farming in Britain is at a crossroads, threatened by a wave of intensification from America
could be rewritten as

Farming in Britain has reached a crucial point, and is at risk of becoming just like
American industrial agriculture.

In your own words (1)

Go online



Put the following idea into your own words. Remember not to change very common words, proper nouns, or words for which there is no straightforward alternative.

Q20: There is not a single blade of grass or a hedgerow, and the only bees arrive by lorry, transported across the United States.

Grouping ideas together

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

Example

Beyond the almond orchards were fields of pomegranates, pistachios, grapes and
apricots
could be rewritten as

she could see a great expanse of fields growing fruit and nuts.

In your own words (2)

Go online



Put the following idea into your own words, grouping together similar ideas as appropriate.

Q21: Among the perfectly aligned rows of trees and cultivated crops are no birds, no butterflies, no beetles or shrubs.

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

On the downside, cheap chicken and farmed fish are fatty and flaccid
could be rewritten as
the quality of low-cost produce is poor.

In your own words (3)

Go online



Put the following idea into your own words, generalising specific examples.

Q22: The countryside is too sterile to support many native birds. In the past forty years the population of tree sparrows has fallen by 97%.

2.7 Learning points

Summary

- The three main purposes of a text are to inform, to persuade, to entertain.
- Some texts may have multiple 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 test

End of Topic 2 test 1

[Go online](#)

Proms are a terrible, chintzy disappointment —perfect preparation for adulthood

Jean Hannah Edelstein
The Guardian
16 June 2015

It might be 17 years since I attended my high-school prom in upstate New York, but don't think for a moment that the memories aren't still burning bright: the polyester scratch of my don't-stand-near-flames, floor-length frock. The weight of the extravagant corsage that extended from my wrist to my elbow, transforming my arm into a rosy garden border. The inelegant scramble of six formal-wear-clad teenagers as we piled into the back seat of a stretch limousine. Some may say that the increased popularity of American-style high-school proms in the UK is a bad thing for Britain's youth. I disagree. Nothing prepares teenagers better for adulthood than the prom, and that's because it's so terrible.

My mother, an expat Scot with little patience for pointless American rituals, was indulgent in allowing me to attend my high-school prom (and funding it), but was resolute in her insistence on referring to the event as 'the practice wedding'. At the time, I found this insulting; in retrospect, I see its acuity. What is a prom but an early opportunity to celebrate heterosexual gender stereotypes through the ritualistic spending of money on anachronistic things that are completely absent from everyday life? Ballgowns, fancy cars, chicken breasts prepared to be served to 300 people simultaneously: so rare are the occasions when they make sense, we must create and perpetuate rituals around them.

What better way to herald a child's passing from parental dependence to full-time servant of capitalism than an occasion that promises glamour in proportion to expenditure, but which manifests itself as a night with the unglamorous people they see every day? Unglamorous people in uncomfortable outfits, some rented, emitting a chintzy glow under the light of a moon that was made of papier-mache by the kids in third-period art class? The promise of prom is spectacle; the reality is disappointment. Could anything prepare children better for the gruelling realities of human existence? I think not.

Some may say that the Kardashian-inspired scale of today's proms is excessive. But if children are to learn that money can't buy happiness, could there be any better lesson than that given when arriving by helicopter to your school prom only to realise that you still have bad skin and that your math teacher is your chaperone? More is more, I say, when it comes to helping impressionable young people understand that no amount of expense on taffeta frocks and sequined handbags will alleviate the terrible ennui of adult life.

Would we rather that our children wait until they are in their late 20s to get to grips with the fact that a loveless relationship cannot be saved by extravagant expense? No, we wouldn't, for that is the innocence that leads to £75,000 weddings between people who file for divorce before they've reached their one-year anniversary. Much better that a girl should know early on the heartbreak of a boyfriend turning up in a tie that doesn't match her dress. Far more helpful that a young man's fancy should be smashed at the sight of his girlfriend doing a sultry electric slide with her physics lab partner.

The prom is a microcosm of adulthood: stupid conventions and rules, established by long-gone arbiters of taste. Slut-shaming of women. Relationships modelled according to a socially acceptable script rather than the reality of two individuals and how they feel about each other. Go for it, kids! One might even say it's the night of your lives.

©The Guardian

True or false?

Q23: The writer has tried hard to forget her prom experience.

- a) True
- b) False

.....

Q24: The writer believes the increased popularity of American-style high-school proms in the UK is a bad thing for Britain's youth.

- a) True
- b) False

.....

Q25: The writer thinks proms are a good preparation for the realities of adult life.

- a) True
- b) False

.....

Q26: The writer's mother did not let the writer go to her high-school prom.

- a) True
- b) False

.....

Q27: The writer now agrees with her mother that proms are like practice weddings.

- a) True
- b) False

.....

Q28: The writer has a pessimistic view of adult life after high-school.

- a) True
- b) False

Throughout the article, the writer uses details (often listed) to support her purpose: to persuade the reader that 'proms are a terrible, chintzy disappointment.' Identify the point being supported by the following details.

Q29: ... the polyester scratch of my don't-stand-near-flames, floor-length frock. The weight of the extravagant corsage that extended from my wrist to my elbow, transforming my arm into a rosy garden border. The inelegant scramble of six formal-wear-clad teenagers as we piled into the back seat of a stretch limousine.

- a) She can recall every little detail of her prom
- b) Proms are glamorous
- c) Proms are very popular

.....

Q30: Unglamorous people in uncomfortable outfits, some rented, emitting a chintzy glow under the light of a moon that was made of papier-mache by the kids in third-period art class?

- a) It takes a lot of work to stage a prom
- b) People enjoy getting dressed up for prom
- c) Proms are always a let down

.....

Q31: Stupid conventions and rules, established by long-gone arbiters of taste. Slut-shaming of women. Relationships modelled according to a socially acceptable script rather than the reality of two individuals and how they feel about each other.

- a) Proms are sexist
- b) Proms are dangerous
- c) Proms are outdated and artificial

End of Topic 2 test 2

Go online



Explain the following ideas using your own words. Avoid trying to translate word by word; instead, focus on the point the writer is making.

Q32: What is a prom but an early opportunity to celebrate heterosexual gender stereotypes through the ritualistic spending of money on anachronistic things that are completely absent from everyday life?

.....

Q33: The promise of prom is spectacle; the reality is disappointment

.....

Q34: More is more, I say, when it comes to helping impressionable young people understand that no amount of expense on taffeta frocks and sequined handbags will alleviate the terrible ennui of adult life.

.....

Q35: The prom is a microcosm of adulthood: stupid conventions and rules, established by long-gone arbiters of taste.

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;
- 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, antithesis, inversion, polysyndetic list, asyndetic list;
- 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.

As you'll know from National 5, questions about the writer's use of particular language features—word choice, imagery, sentence structure, tone—are 'analysis' questions.

These question types require you to interrogate fully the effect of the writer's language choices and the ways in which these choices develop and enhance the writer's argument. At Higher, this can be a complex business; the writer's language will be sophisticated, erudite and thoughtfully selected. You will also find a much greater number of possible answers for each analysis question than you did at National 5.

Of course, the way you structurally tackle these questions remains the same as it was at National 5—you must select evidence from the passage, and then fully analyse why it has been used, and what effect it has. Remember, though, that your analysis is expected to be more detailed than at National 5, and that you do not get credit or marks for your quotations from the passage.

Key point

Many of the activities and examples in these materials are based upon the 2015 SQA Higher RUAE paper, passages 1 and 2.

1. Adapted from 'Goodbye birds. Goodbye butterflies. Hello... farmageddon,' by Isabell Oakeshott, taken from The Sunday Times, 19 January 2014.
2. Adapted from 'Pasture to the Plate' by Audrey Ayton, taken from The Observer supplement, 10 July 1994.

You will find it useful to have a copy of this paper next to you as you work through the resources.

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 much to the reader; we gain an insight into their passions and attitudes, into their opinions and emotions.

Look at the 2015 Higher RUAE paper, passage one. If you have worked through Topic 2: Understanding, you'll already know that the writer, Isabel Oakeshott, is opposed to intensive farming. In paragraph 3, her use of language makes this opposition very clear. In this paragraph alone, she makes a number of significant word choices to ensure that you too share her horror at the conditions the cows are kept in.

As for the cows, they last only two or three years, ten-to-fifteen years less than their natural life span. *Crammed* into *barren* pens on *tiny patches* of land, they stand around *listlessly* waiting to be fed, milked or injected with antibiotics. Through a combination of selective breeding, *artificial* diets and growth hormones designed to maximise milk production, they are *pushed* so *grotesquely* beyond their natural limit that they are soon *worn out*. In their short lives they never see grass.

Each word is loaded with connotations, and collectively they demonstrate the power of her argument.

3.1.1 Connotations

Every word has a denotation —the definition you would find if you looked the word up in the dictionary. But words also have connotations —the feelings or ideas associated with a word. It is the connotations of a word that create its emotional impact on the reader; we intuitively decode the connotations every time we read:

Taking the same example from the 2015 Higher RUAЕ paper, we can examine the connotations closely.

Example

As for the cows, they last only two or three years, ten-to-fifteen years less than their natural life span. Crammed^[1] into barren^[2] pens on tiny patches^[3] of land, they stand around listlessly^[4] waiting to be fed, milked or injected with antibiotics. Through a combination of selective breeding, artificial^[5] diets and growth hormones designed to maximise milk production, they are pushed^[6] so grotesquely^[7] beyond their natural limit that they are soon worn out^[8]. In their short lives they never see grass.

Notes:

- [1] packed in, barely any room to move or to breathe, sense of being on top of one another
- [2] empty and bare; bereft of any feature or comfort
- [3] incredibly small and limited
- [4] without any life or energy, no spirit, no hope
- [5] unnatural, not what they should be eating, foreign, bad for them
- [6] controlled by someone else, no self-determination
- [7] unnaturally, like monsters, something you can't bear to see
- [8] exhausted, sense of being ground down

Identify the correct connotations

Go online



Read the following extracts taken from the 2015 Higher RUAЕ paper, passage one, and identify the words and phrases from the connotations.

It may sound like the Garden of Eden but it is a deeply disturbing place. Among the perfectly aligned rows of trees and cultivated crops are no birds, no butterflies, no beetles or shrubs. There is not a single blade of grass or a hedgerow, and the only bees arrive by lorry, transported across the United States. The bees are hired by the day to fertilise the blossom, part of a multibillion-dollar industry that has sprung up to do a job that nature once did for free.

Q1: Which word/phrase carries the connotations: unnaturally straight, geometric, manufactured?

.....

Q2: Which word/phrase carries the connotations: unnerving, ominous, unsettling?

.....

Could the British countryside ever look like this? If current trends continue, the answer is yes. Farming in Britain is at a crossroads, threatened by a wave of intensification from America. The first mega-dairies and mega-piggeries are already here. Bees are disappearing, with serious implications for harvests. Hedgerows, vital habitats for wildlife, have halved since the Second World War. The countryside is too sterile to support many native birds. In the past forty years the population of tree sparrows has fallen by 97%.

Q3: Which word/phrase carries the connotations: drained, bare, barren?

.....

Q4: Which word/phrase carries the connotations: fundamentally important, necessary for?

.....

But, as I discovered when I began looking into the way food is produced, increasingly powerful forces are pulling us in the opposite direction. We have become addicted to cheap meat, fish and dairy products from supply lines that stretch across the globe. On the plus side, it means that supermarkets can sell whole chickens for as little as £3. Things that were once delicacies, such as smoked salmon, are now as cheap as chips. On the downside, cheap chicken and farmed fish are fatty and flaccid. Industrially reared farm animals —50 billion of them a year worldwide —are kept permanently indoors, treated like machines and pumped with drugs.

Q5: Which word/phrase carries the connotations: limp, unappealing, flabby?

.....

Q6: Which word/phrase carries the connotations: treats, refined, rarely had?

.....

My journey to expose the truth, to investigate the dirty secret about the way cheap food is produced, took me from the first mega-dairies and piggeries in Britain to factory farms in France, China, Mexico, and North and South America. I talked to people on the front line of the global food industry: treadmill farmers trying to produce more with less. I also talked to their neighbours —people experiencing the side effects of industrial farms. Many had stories about their homes plummeting in value, the desecration of lovely countryside, the disappearance of wildlife and serious health problems linked to pollution.

Q7: Which word/phrase carries the connotations: large scale, mechanised, profit-led?

.....

Q8: Which word/phrase carries the connotations: destruction of something special, damage, vandalism?

.....

I wanted to challenge the widespread assumption that factory farming is the only way to produce food that everyone can afford. My investigation started in Central Valley, California, because it demonstrates the worst-case scenario—a nightmarish vision of the future for parts of Britain if current practices continue unchecked. It is a five-hour drive south of San Francisco and I knew I was getting close when I saw a strange yellowish-grey smog on the horizon.

Q9: Which word/phrase carries the connotations: pervasive, inescapable, persistent?

.....

Q10: Which word/phrase carries the connotations: frightening, surreal, distressing?

.....

Exploring the area by car, it was not long before I saw my first mega-dairy, an array of towering, open-sided shelters over muddy pens. The stench of manure was overwhelming—not the faintly sweet, earthy smell of cowpats familiar from the British countryside, but a nauseating reek bearing no relation to digested grass. I saw farms every couple of miles, all with several thousand cows surrounded by mud, corrugated iron and concrete.

Q11: Which word/phrase carries the connotations: stomach-turning, repellent, highly off-putting?

.....

Q12: Which word/phrase carries the connotations: imposing, looming, threatening?

It's also important to consider subtle shades of meaning—differences between words that have the same or similar denotations, but different connotations. You may also wish to consider if the writer is deliberately formal or informal, and if they employ jargon.

To recap all these issues, look at the SCHOLAR National 5 pages, 3.1 Word Choice for more practice working with connotations.

3.1.2 Connecting connotations to the writer's purpose

In isolation, though, connotations mean little; it's not enough just to be able to spot them and write down three possible connotations to demonstrate you understand the word. You must be able to demonstrate you understand why the writer has used that particular word and how it develops the argument. In other words, you have to link it to the writer's purpose.

In a neutral text —something that is focussed on providing information in a non-biased manner —language is used to impart fact, without drama or colour.

Example

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

Notes:

- [1] No emotion; simply factual
- [2] Doesn't say whether the implications are good or bad
- [3] Factual descriptions of the type of food

In a persuasive text, language is a tool the writer uses to manipulate the reader, to make them feel sympathetic or angry about an issue; writers might also persuade by using negative connotations to criticise, or positive connotations to praise.

Example

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

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

One way of developing your own writing skills, as well as helping you understand how professional writers make language suit their purpose, is to turn neutral statements into persuasive statements.

Examples

1. Praise

Neutral

Preliminary estimates indicate that the proportion of people living on less than \$1.25 per day fell in 2010 to less than half the 1990 rate and during the same period over two billion people gained access to improved drinking water sources. The share of slum dwellers in urban areas declined from 39 per cent in 2000 to 33 per cent in 2012, improving the lives of at least 100 million people.

Persuasive

There's no doubt we are winning the war against poverty, winning the war against deprivation. The number of people around the world living on less than \$1.25 a day has been cut in half —while over two billion people —that's around one quarter of the world's total population —now have access to clean, fresh and free drinking water.

.....

2. Criticise

Neutral

Research suggests sea levels worldwide have been rising at a rate of 3.5 millimetres per year since the early 1990s. This increase has been linked to global warming, and puts thousands of coastal cities, like Venice, and whole islands at risk.

Persuasive

Terrifying statistics tell us that sea levels are rising; year on year the water level surges higher. And it's not a problem that's limited to one area of the planet either; all over the world vulnerable communities are at considerable risk of flooding, or even being consumed whole by the sea.

Praising and criticising



Now have a go at producing persuasive statements yourself from neutral sources.

Praise

1. Since 2010, roughly £220m has been spent on improving British sea water quality, with more investments planned in the years to 2020. In all, 633 British bathing waters were monitored this year, of which 377, or 60%, were judged excellent, and 599 sites were sufficient for bathing.
2. Positive figures emerged from Europe recently with the news that recycling levels for PET bottles across the EU last year were up 9.4% to 1.59 million tonnes compared to the previous year; the collection of PET bottles in Europe is now a 51%.

Criticise

1. Obesity rates have risen over the past eight years —in 1993 13% of men and 16% of women were obese —in 2011 this rose to 24% for men and 26% for women. The NHS has not yet fully responded to this increase.
2. 47% of adult inmates in UK prisons are reconvicted within one year of release. For those serving sentences of less than 12 months this increases to 58%. Nearly three quarters (73%) of under 18 year olds are reconvicted within a year of release.

Example : Neutral language*Persuasive*

So factory farming marched on. And became more and more intensive. Where first there were one or two laying hens in a cage, eventually there became five in the same small space. The broiler chicken sheds expanded to cram in vast acres of birds. Many beef cattle were confined in buildings and yards. Until mad cow disease emerged, such animals were fed all kinds of organic matter as cheap food. In the UK dairy cows still spend their summers in the fields, but many of their offspring are reared in the cruelty of intensive veal crate systems.

Neutral

Factory farming has developed, with increasing numbers of hens per unit. Larger spaces were designed to hold bigger numbers of birds. Additionally, beef cattle were also housed in units, and fed cost-effectively on organic matter. In the UK, cattle used for diary often live outside in the summer, with their young being kept in veal crates.

Neutral language

Using the following persuasive extracts from the 2015 Higher RUAЕ paper, passage two, and eliminate the critical word choice, creating instead a neutral tone.

1. With this knowledge, the only possible moral justification for intensive farming of animals collapses. The cheap animal production policy doesn't help the poor. It kills them. In addition, the chronic suffering endured by animals in many intensive systems is not just a sentimental concern of the soft-hearted. It is a scientifically proven fact. Cracks are beginning to show in our long-practised animal apartheid system, in which we have convinced ourselves, against all evidence, that the animals we eat are less intelligent, less in need of space and exercise than are those we pat, ride or watch.

2. But meat, eggs and dairy products have indeed become cheap, affordable even to the poor. All of which made nutritionists exceedingly happy —until they discovered that their mid-century predecessors had made a mighty blunder. Before intensive farming brought cheap meat and dairy products to our tables, man obtained most of his calories from cereal crops and vegetables. The meat with which he supplemented this diet had a much lower fat content than intensively produced products. Now, however, degenerative diseases like coronary heart disease and several types of cancer have been linked to our increased consumption of fatty foods. War-time Britons, on their measly ration of meat and one ounce of cheese a week, were much healthier.

3.1.3 Emotive language and euphemism

Words chosen to either convey the writer's emotion, or to stir up the reader's feelings, are called emotive language. Such words often carry very strong positive or negative connotations.

Matching neutral and emotive terms

Go online



Q13: Match the neutral terms with their emotive counterparts.

government	main
economic savings	banged up
changing	jails
freedom fighter	abolish
injure	regime
kill	blinkered
detained	crash
correctional centre	laughter
economic downturn	manipulating
focused	terrorist
remove	cuts

Writers can also soften unpalatable ideas by using mild and indirect language - known as euphemisms - for words considered too blunt or shocking.

Matching emotive words and euphemisms

[Go online](#)


Q14: Match the emotive terms with their euphemistic counterparts.

cuts	big boned
war	sex
poor	tired and emotional
torture	military intervention
lied	downsizing
drunk	enhanced interrogation
died	underprivileged
accidental deaths	between job
fat	misspoke
the birds and the bees	collateral damage
unemployed	spassed away

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.

For 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

As you'll be aware, there are three types of image addressed in RUAЕ: similes, metaphors and personification. Similes suggest that one thing is 'like' or 'as' another; metaphors suggest one thing actually 'is' another; personification transfers human qualities to inanimate objects.

You can fully revise the differences between these types of imagery by visiting the SCHOLAR National 5 pages, 3.2.1.

In the Higher RUAЕ exam, it is likely there will be questions that require you to identify and 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 —when the writer describes the farm as a 'Garden of Eden', she is simply comparing the view to the idealised concept of 'Eden.' The clue words 'like' and 'as' will help you find similes, but all types of imagery can be identified by finding comparisons that are not literally true.

Identifying images

Go online



Q15: Make sure you have a copy of the 2015 Higher RUAЕ paper, passage one, next to you. Using a highlighter, read the passage very carefully and highlight all the images you can find before comparing them with the suggested answers.

3.2.2 Extended imagery

Sometimes, a writer will develop a single comparison over a number of linked images. 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, and to understand the powerful argument the writer is presenting.

In this 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.

Q16: There are 6 parts of this extended image to find.

Often the House of Commons more resembles a three ring circus than a place of serious debate. While the Speaker tries to exert ringmaster-like pressure on the assembled acts, behaviour regularly descends into chaos. Those in the cheap seats jeer and yell, waving papers in the air, and clowning around. The front benches —the party leaders and cabinet ministers —are often seen clapping like performing seals.

.....

Q17: There are 5 parts to this extended image to find.

Scotland has long had a reputation as the sickman of Europe. While countries like Denmark, the Netherlands and Iceland are recognised around the world as healthy Northern European countries, Scotland continues to wheeze and creak. And that's with a national health service —usually a marker of a healthy society. It's about time we were written a straight-talking prescription telling us to put down the deep fried Mars Bar, slip on our trainers][and get out into the fresh air. Without fundamental change, delivered quickly, Scotland will continue to hobble along behind our contemporaries, coughing and spitting.

.....

Q18: There are 5 parts of this extended image to find.

For months afterwards, public opinion on the matter was regularly stoked by inflammatory stories in newspapers and dangerous sparks let loose on social media. Those close to the celebrity tried to extinguish the rumours, denying any inappropriate behaviour. Despite this, they kept reigniting.

3.2.3 The literal and the figurative

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 figurative, which is the comparison that hopefully further illuminates the idea for the reader.

Deconstructing images

Go online



Practise identifying which is the literal and which is the figurative using these examples from the 2015 Higher RUA paper, passage one. Make sure you have the paper next to you as you answer the questions.

It may sound like the Garden of Eden but it is a deeply disturbing place.

Q19: What type of image is this?

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

.....

Q20: What is literally being described in this image?

- a) An orchard
- b) A disturbance
- c) Eden

.....

Q21: What is the figurative (imagined) part of this image?

- a) An orchard
- b) A disturbance
- c) Eden

... threatened by a *wave of intensification* from America.

Q22: What type of image is this?

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

.....

Q23: What is literally being described in this image?

- a) Intensive farming
- b) America
- c) A wave

.....

Q24: What is the figurative (imagined) part of this image?

- a) Intensive farming
- b) America
- c) A wave

... treadmill farmers trying to produce more with less

Q25: What type of image is this?

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

.....

Q26: What is literally being described in this image?

- a) Treadmills
 - b) Farmers
 - c) Production lines
-

Q27: What is the figurative (imagined) part of this image?

- a) Treadmills
- b) Farmers
- c) Production lines

Many had stories about their homes plummeting in value...

Q28: What type of image is this?

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

Q29: What is literally being described in this image?

- a) Stories
 - b) Something falling
 - c) Homes
-

Q30: What is the figurative (imagined) part of this image?

- a) Stories
- b) Something falling
- c) Homes

3.2.4 Choosing the right qualities

Of course, simply spotting and dismantling the image is not enough to gain you any marks at Higher; what's important is that you are able to select the appropriate qualities of the figurative part of the image, e.g. in the metaphor 'public opinion on the matter was regularly stoked by inflammatory stories', it is the idea that public opinion is being fuelled and stirred up by stories, not that stoking involves a metal rod, physical contact or coal.

Choose the right qualities for the image

Go online



Decide if the following qualities are relevant to the comparison being made.

It may sound *like the Garden of Eden* but it is a deeply disturbing place

Q31: Eden is beautiful.

- a) Relevant
- b) Not Relevant

.....

Q32: Eden is peaceful.

- a) Relevant
- b) Not Relevant

.....

Q33: Eden is full of snakes.

- a) Relevant
- b) Not Relevant

.....

Q34: Eden is rural.

- a) Relevant
- b) Not Relevant

.....

Q35: Eden has two people living in it.

- a) Relevant
- b) Not Relevant

... threatened by a *wave of intensification* from America.

Q36: Waves are wet.

- a) Relevant
- b) Not Relevant

.....

Q37: Waves are powerful.

- a) Relevant
- b) Not Relevant

.....

Q38: Waves are vast.

- a) Relevant
- b) Not Relevant

.....

Q39: Waves are noisy.

- a) Relevant
- b) Not Relevant

.....

Q40: Waves rush forward.

- a) Relevant
- b) Not Relevant

... *treadmill farmers* trying to produce more with less

Q41: A treadmill is a conveyor belt.

- a) Relevant
- b) Not Relevant

.....

Q42: A treadmill is never-ending.

- a) Relevant
- b) Not Relevant

.....

Q43: A treadmill requires a lot of energy.

- a) Relevant
- b) Not Relevant

.....

Q44: A treadmill makes no progress.

- a) Relevant
- b) Not Relevant

.....

Q45: A treadmill has a large wheel.

- a) Relevant
- b) Not Relevant

Many had stories about their *homes plummeting in value* . . .

Q46: Something plummeting gets lower.

- a) Relevant
- b) Not Relevant

.....

Q47: Something plummeting moves very quickly.

- a) Relevant
- b) Not Relevant

.....

Q48: Something plummeting tumbles over.

- a) Relevant
- b) Not Relevant

.....

Q49: Something plummeting drops straight down.

- a) Relevant
- b) Not Relevant

.....

Q50: Something plummeting crashes to the ground.

- a) Relevant
- b) Not Relevant

3.2.5 Connecting imagery to the writer's purpose

As with word choice, you must connect imagery to purpose, considering how the image helps the writer to convey their ideas and/or opinions. The extracts selected to form Higher RUAЕ papers are, as you know, most likely to be persuasive in purpose, although they will also at points entertain and inform. As such, imagery will often be used to convey strength of feeling. This is the case in the passage by Isabel Oakeshott from the 2015 Higher RUAЕ paper.

Examples

1. ... threatened by a **wave of intensification** from America.

- 'A wave of intensification' —metaphor
- The growing intensive farming movement is being compared to a wave.
- Just as a wave can be vast, overwhelming and engulfing, so too is the intensive farming movement progressing forward with little sense of slowing down.
- Suggests the writer feels we are under attack by the movement, that we too will be swallowed up by it with no trace left of previous ways of life.

.....

2. We have become addicted to cheap meat, fish and dairy products ...

- 'addicted' —metaphor
- Our preference for cheap products is being compared to an addiction.
- Just as an addiction is something that controls us, that we cannot escape from, and that can threaten our lives, so too are we unable to stop buying cheap animal products; we are compelled to consume low quality foods because of the price.
- Suggests the writer feels our relationship with food is unhealthy; we no longer make sensible decisions about what we put in our bodies; we are driven by other factors and have lost our free will in the matter.



Writing persuasively using imagery: Both passages in the 2015 Higher paper are written by critics of the intensive farming industry; their purpose is to persuade the reader that farming on an industrial level is damaging to the environment and inhumane.

Try to use imagery to develop the opposite argument—that intensive farming is actually beneficial. So your purpose is to persuade the reader that farming on an industrial level is useful and productive.

You might want to think about the following facts in your writing.

- Food is cheaper.
- Advancements in biotechnology have also created crops that are resistant to diseases.
- Pesticides have improved yields and the quality of the crops grown.
- Food has a longer shelf life.

- There are fewer geographic or climatic limitations to farming; weather conditions don't matter so much.
- It takes less human labour to produce crops.
- Farmers are able to afford to hire experienced, skilled workers to focus on specialist tasks.

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 sentences 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. The difference in reading tasks at Higher is that you are being asked to comment on the effect of punctuation marks. In other words, you must explain why the writer chose a particular punctuation mark and how it helps to organise ideas.
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 can occur within a sentence, or across a number of sentences.

To revise the basics of sentence structure —what a sentence is and how that basic structure can be developed —look at the SCHOLAR National 5 pages, 3.3.1 What is a sentence? and 3.3.2 Adding to the basic structure.

3.3.1 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 marks activity

Go online



Q51: Match the punctuation marks with their definitions.

Adds additional information.

! Exclamation mark

Indicates a question.

, , or — or () Parenthesis

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

? Question mark

Indicates strong emotion.

. Fullstop

Indicates words left out.

; Semi-colon

Introduces an expansion.

... Ellipsis

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

, , or — or () Parenthesis

Marks the end of a sentence.

" " or ' ' Inverted commas

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

: Colon or — Single dash

3.3.2 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:

- **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 the following sentences and identify the correct sentence types.

Q52:

Intensive farming is brutal and exploitative.

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

.....

Q53:

Buy local; buy organic; buy ethical.

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

.....

Q54:

But what about the benefits of such intensive systems? Well, they too are complex.

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

.....

Q55:

If we knew the conditions the animals lived in, would we be happy eating meat?

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

.....

Q56:

It's not just the animals we farm either. Think about the bees. The butterflies. The beetles. Even the hedgerows.

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

.....

Q57:

It was more than I could stomach. Quite literally!

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

.....

Q58:

I wondered again what had happened to the farms I remember from my childhood, where cows and sheep were able to graze and wander, where hens were free to lay in pastures, where dairy farmers received a fair fee for their milk, and where fields could be rested, giving the land a chance to regenerate and recoup.

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

.....

Q59:

Quite frankly, it's all about money.

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

3.3.3 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:

- **repetition:** using a word or phrase more than once for emphasis;

Example 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;

Example 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;

Example All toy fads follows 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 of quantity towards a climax, but which is ended with an unexpected disappointment or humorous twist;

Example 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;

Example 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;

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

- **antithesis**: two opposing ideas placed together to emphasise a contrast;

Example As Armstrong said, it's a small step for man, but a giant leap for mankind.'

- **polysyndetic list**: a list where conjunctions (usually 'and') are used repeatedly for effect, even when there is no need for the conjunction;

Example My problem with fossil fuels is not just about the ozone layer (important though that is); it's about scarring the landscape and polluting the air and exploiting the workers and lining the pockets of large organisations and poisoning the oceans and disturbing the very fine balance required for life on this planet.

- **asyndetic lists**: a list without conjunctions, where they are removed for effect;

Example Then the miniature beauty queens take the stage: plucked, scrubbed, tanned, preened, sprayed, perfumed, bejeweled, quiffed, glossed within an inch of their very tiny lives.

- **tricolon:** a series of three parallel words, phrases, or clauses - sometimes called **The Rule of Three** or **The Power of Three**;

Example : The crowd had grown ugly waiting for the official announcement. They hurled insults at one another. They threw empty bottles and cans. They practically pawed the ground.

- **inversion:** the reversal of the normal word order (subject, verb, object —see the SCHOLAR National 5 pages,3.3.1 to revise What is a sentence?) in a sentence, to draw focus to the thing that comes first or last.

Example A veritable paradise, the whole peninsula stretched out before us.' OR 'There stretching out before us, a veritable paradise, was the whole peninsula.

Identify the sentence pattern

Go online



Read the following sentences and select the correct sentence patterns.

Q60:

Questions remain however: what about the land? What about the animals? What about the workers? And what about the long term effects of intensive farming that we can only, right now, make a guess at?

- Alliteration
- Climax
- Repetition
- List
- Anticlimax
- Parallel structure

.....

Q61:

As far as the eye could see were fields of rippling corn, grazing cattle, vibrant hedgerows, insects, birds and butterflies.

- Alliteration
- Climax
- Repetition
- List
- Anticlimax
- Parallel structure

.....

Q62:

It's easy to clamour and agitate for change as we sit in our comfortable homes in the West, confident that we won't experience widespread cataclysmic crop failure, conflict over water supplies, starvation-triggered mass migration or even stringy roast beef to have with our Yorkshire puddings.

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

.....

Q63:

There can be no doubt that food is cheaper; just as there can be no doubt that crops are more plentiful and more resilient.

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

.....

Q64:

Too much will be lost if we adopt a 'wait and see' approach to our farming infrastructure. If we don't act now to halt the industrialisation of our countryside we'll find ourselves tied up like the proverbial pig in a poke.

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

.....

Q65:

If we could only fully harness the public's attention, they would quickly realise that financial gain for the few, means the destruction of the countryside for the many.

- a) Alliteration
 - b) Polysyndetic list
 - c) Repetition
 - d) Asyndetic list
 - e) Antithesis
 - f) Tricolon structure
-

Q66:

Cheaper food and fewer diseases and greater yields and longer shelf life and less dependence of weather. These are the overwhelming benefits of such a system.

- a) Alliteration
 - b) Polysyndetic list
 - c) Repetition
 - d) Asyndetic list
 - e) Antithesis
 - f) Tricolon structure
-

Q67:

My concerns, as I researched further, multiplied further: redundancy, food miles, cross-contamination, so-called Frankenstein crops, animal welfare, dietary changes. And no one was able to reassure me that there was nothing to fear.

- a) Alliteration
 - b) Polysyndetic list
 - c) Repetition
 - d) Asyndetic list
 - e) Antithesis
 - f) Tricolon structure
-

Q68:

A world where everyone has access to nutritious food; a world where drought and famine were things of the past; a world where farmers actually made money instead of losing it hand over fist.

- a) Alliteration
- b) Polysyndetic list
- c) Repetition
- d) Asyndetic list
- e) Antithesis
- f) Tricolon structure

3.3.4 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 an change or development;
- anticlimaxes can create humour or show disappointment;
- alliteration can draw attention to particular words and make an idea stand out;
- antithesis can draw attention to particular words and make an idea stand out;
- polysyndetic lists can emphasise the number, variety or extent of something;
- asyndetic lists can emphasise the number, variety or extent of something;
- tricolon can emphasise particular words or ideas;
- inversion can draw attention to particular words and ideas.

Remember that 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. And remember that good writing —powerful, emotive and passionate writing —will seamlessly blend together a skilful use of word choice, imagery and sentence structure, and there will be more aspects of each of these language features in each passage than you can ever fully comment on.

For example, imagine you were asked to analyse the writer's use of sentence structure in these two paragraphs from the 2015 Higher RUAE paper, passage one.

Examples

1.

But, as I discovered when I began looking into the way food is produced^[1], increasingly powerful forces are pulling us in the opposite direction. We have become addicted to cheap meat, fish and dairy products from supply lines that stretch across the globe. On the plus side, it means that supermarkets can sell whole chickens for as little as £3. Things that were once delicacies, such as smoked salmon, are now as cheap as chips. On the downside, cheap chicken and farmed fish are fatty and flaccid. Industrially reared farm animals —50 billion of them a year worldwide —^[2]are kept permanently indoors, treated like machines and pumped with drugs^[3].

Notes:

- [1] Parenthesis adds in additional information about the process she has undertaken; suggests the process was methodical, logical, to be trusted, rational.
- [2] Parallel structure emphasises the pros and the cons of such a system / Inversion: forces attention to 'industrially reared' making us question the nature of such a system, makes it sound unnatural / Parenthesis offers extra information about the size of the operation; implicitly suggests the writer is shocked by the stat, and that we should be too
- [3] Listing to end the paragraph about the way the animals are cared for in the intensive farming system; outlines the unnatural nature of the system. Could be argued to rise to a climax —to bring the writer's argument about the ills of the system to a high point. Remembering that she began with parenthesis suggesting she had researched the topic, the climax underlines the horrors that have been uncovered as facts.

2.

My journey to expose the truth, to investigate the dirty secret about the way cheap food is produced^[1], took me from the first mega-dairies and piggeries in Britain to factory farms in France, China, Mexico, and North and South America^[2]. I talked to people on the front line of the global food industry: treadmill farmers trying to produce more with less. I also talked to^[3] their neighbours —^[4] people experiencing the side effects of industrial farms. Many had stories about their homes plummeting in value, the desecration of lovely countryside, the disappearance of wildlife and serious health problems linked to pollution.^[5]

Notes:

- [1] Parenthesis adds extra information about the idea of 'truth', adds strength to her argument as she presents the truth as unpalatable and 'dirty' / Parallel structure —explicitly links the idea of exposing and investigating; explicitly links together the idea of the truth and the idea of the dreadful way cheap food is created.
- [2] Listing suggest the widespread nature of such farming methods (interesting that the list contains European, Asian, Central American and North/South American locations —conveys the idea of it being present all over the world)
- [3] Colon introduces an explanation about who is on 'front line of the global food industry', the farmers who are caught up in the system. The colon dramatically introduces the metaphor 'treadmill farmers' and draws focus to the idea of farmers now having to work harder and harder but never experience more success. / Parallel structure —'I talked ... I also talked ...' reinforces her position as a researcher: gathering evidence, taking a rational approach to the matter, dealing with facts and not conjecture.
- [4] Dash introduces more information about who the neighbours of the farms are, those with no stake in the industry who are negatively affected by it.
- [5] Listing reinforces the problems that come along with intensive farming —economic, environmental and health issues. Could again be seen as a climax —rising to the idea that human life is threatened by the process.

Explaining function and effect

Go online



Read the extract from the 2015 Higher RUAЕ paper, passage one. Choose the comment that analyses both the function and effect of the sentence structure feature.

As for the cows, they last only two or three years, ten-to-fifteen years less than their natural life span. Crammed into barren pens on tiny patches of land, they stand around listlessly waiting to be fed, milked or injected with antibiotics. Through a combination of selective breeding, artificial diets and growth hormones designed to maximise milk production, they are pushed so grotesquely beyond their natural limit that they are soon worn out. In their short lives they never see grass.

(lines 11-16)

Q69: The writer uses a list —'selective breeding . . . growth hormones' —to:

- a) demonstrate how many horrible things happened to the cows on this farm in California.
- b) emphasise the procedures the cows went through, making this type of farming seem like a cold and uncaring experiment on animals.
- c) show how unhappy she is about all the things that happened to the cows.

.....

Q70: The writer:

- a) uses the final sentence to emphasise the contrast between these cows and the environment with which we would normally associate them.
- b) creates drama and tension in the short sentence at the end of the paragraph.
- c) brings the argument to a dramatic climax.
- d) tells us that the cows' lives are unhappy and unnatural through a short sentence.
- e) ends the paragraph using a climax to make us feel sympathy for the animals.

.....

Q71: The writer uses inversion:

- a) to give us more information about the condition the cows are kept in.
- b) in the sentence 'Crammed . . . antibiotics.'. This highlights the atrocious conditions in which the cows are kept.
- c) to help the reader understand more about intensive farming and cows.

3.4 Tone

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

Tone words	Means...
Apologetic	sorry
Appreciative	thankful; grateful
Acerbic	Harsh, severe, biting
Awe-struck	Overwhelmed; amazed
Candid	Open, frank, revealing
Clinical	Objective, emotionless, forensic
Contemptuous	Showing contempt, disdain, scorn, disregard
Critical	Finding fault
Cynical	Distrustful, sneering, pessimistic
Disappointed	let down; sad because of failure
Doubtful	Uncertain, unconvinced, questioning
Elegiac	Expressing sorrow, or lamentation, usually for something lost
Enthusiastic	passionate; keen
Frustrated	angry or upset at being unable to change or achieve something
Hectoring	Pushy, bullying, nagging
Hopeful	feeling positive about the future
Intimate	Chatty, revelatory, friendly, confiding
Introspective	Looking inwards, examining or contemplating own thoughts or actions
Judgmental	being very critical
Mocking	making fun of something in a cruel way
Menacing	Threatening, dangerous, aggressive
Nostalgic	A bitter-sweet longing for things past, looking back on a 'golden time'
Pedantic	Having a narrow, unyielding focus on small details, rules and accuracy
Reflective	Meditative, thoughtful, contemplative
Sarcastic (also irony)	saying the opposite of what is really meant to show criticism
Scathing	Attacking with severe criticism and vitriol
Self-deprecating	Being modest or critical of one's self, often humourously
Sentimental	feeling soft-hearted and emotional about something
Sympathetic	caring and compassionate
Tongue-in-cheek	Not really meaning what is said, often humorously

3.4.1 Register

Register describes the level of language. It is a measure of formality. Writers can write in a formal register or an informal register.

A formal register may be created by the use of jargon, sophisticated word choice, an objective third person stance, complex sentence structures and an absence of contractions or colloquial language. To revise jargon, visit Scholar's National 5 pages, 3.1.4 Jargon.

An informal register may be created by contractions, colloquialism or dialect, second person address to the reader through questions or the use of third person plural pronouns (we, our, us).

Sometimes writers will employ a mixed register to create a humorous tone or emphasises a point through that tone.

Example After undertaking her royal duties —meeting foreign dignitaries, opening hospital wings and delivering addresses to Parliament —there's nothing Her Majesty likes more than chillaxing with Phil, over a new episode of Homes under the Hammer and nice cuppa.

The writer is suggesting, through the mixed register, that there are two sides to her personality.

Part of what makes this example humorous is the use of colloquialisms: words or phrases that are not formal, but are used in ordinary or familiar conversation. 'Chillax' and 'cuppa' are examples of colloquialisms.

3.4.2 Positive and negative tones

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 activity

Go online



Q72: Identify whether the tones are positive or negative.

Positive	Negative
Accusatory	Acerbic
Celebratory	Happy
Contemptuous	Cynical
Grateful	Enthusiastic
Hectoring	Scathing
Lighthearted	Pedantic
Pessimistic	Optimistic
Sympathetic	Intimate
Menacing	Outraged
Excited	Friendly

3.4.3 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



Q73: Match the sentences with the words that best describe the tone.

The impact of intensive farming certainly deserves some consideration.	Sympathetic
Intensive farming has brought a new dawn of plenty. Could this be the end of the global food crisis?	Celebratory
One cannot help but be upset by the conditions animals must endure as a result of intensive farming.	Outraged
How dare the big agri-businesses try to justify such suffering and cruelty on economic grounds!	Hectoring
Long gone are the days when free-range was the norm, and farmers were respected members of the community, not just faceless middle managers in a supply chain.	Neutral
Maybe it's time you weighed up the small savings in your shopping basket against the considerable distress factory farmed animals are put through. Maybe it's time you did the right thing, and refused to accept animal cruelty in the a few measly extra pennies in your pocket.	Optimistic
We should loudly applaud the scientific advancements that mean that even in the harshest conditions —flood, drought, pestilence —the boffins have found a way to make secure food sources around the world. In a world of uncertainty, these developments are something to cheer about.	Nostalgic

3.4.4 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.

In the following example from the 2015 Higher RUAЕ paper, passage one, there is a tone of disgust. Roll over to see some of the language techniques that create this tone.

Example

'As for the cows, they only^[1] last two or three years, and then 10-15 years less than their natural lifespan. Crammed into barren pens on tiny patches of land^[2], they stand around listlessly waiting to be fed, milked or injected with antibiotics^[3]. Through a combination of selective breeding, artificial diets and growth hormones designed to maximise milk production, they are pushed so grotesquely beyond their natural limit that they are soon worn out. In their short lives, they never see grass.'^[4]

Notes:

- [1] Word choice suggests too short, unnaturally short
- [2] Collective word choice expresses idea that conditions are woefully limited and inhumane
- [3] Sentence structure suggests total passivity, dependence on the system. Also suggests that this is all their purpose is. Also, the possible juxtaposition between 'fed, milked' which are natural activities against 'injected with antibiotics' which is unnatural.
- [4] Word choice offers an explicit statement of disgust / Long sentence reinforces how many things are down to the cattle and their lack of agency / Final short sentence reflects the shortness of their lives and the shocking fact they are never outside

Identifying language features that create tone

Go online



Q74: Match the sentences with the language features that create the tone.

The impact of intensive farming certainly deserves some consideration.	emotive word choice; inclusive pronoun
Intensive farming has brought a new dawn of plenty. Could this be the end of the global food crisis?	question mark; exclamation mark; emotive language
One cannot help but be upset by the conditions animals must endure as a result of intensive farming.	positive word choice; list; inclusive pronoun
How dare the big agri-businesses try to justify such suffering and cruelty? And on economic grounds!	contrast; direct address; emotive word choice
Long gone are the days when free-range was the norm, and farmers were respected members of the community, not just faceless middle managers in a supply chain.	formal register; statement
Maybe it's time you weighed up the small savings in your shopping basket against the considerable distress factory farmed animals are put through. Maybe it's time you did the right thing, and refused to accept animal cruelty in the a few measly extra pennies in your pocket	contrast; inversion; past tense
We should loudly applaud the scientific advancements that mean that even in the harshest conditions —flood, drought, pestilence —the boffins have found a way to make secure food sources around the world. In a world of uncertainty, these developments are something to cheer about.	question mark; positive word choice; imagery

3.5 Learning points

Summary

- Words have a denotation and connotations.
- Words with powerful connotations are useful in identifying the writer's stance/opinion.
- 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 and/or opinions.
- 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, antithesis, polysyndetic list, asyndetic list, tricolon, inversion.
- 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 or negative.
- Tone can be affected by register.
- 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



Proms are a terrible, chintzy disappointment —perfect preparation for adulthood

Jean Hannah Edelstein
The Guardian
 16 June 2015

It might be 17 years since I attended my high-school prom in upstate New York, but don't think for a moment that the memories aren't still burning bright: the polyester scratch of my don't-stand-near-flames, floor-length frock. The weight of the extravagant corsage that extended from my wrist to my elbow, transforming my arm into a rosy garden border. The inelegant scramble of six formal-wear-clad teenagers as we piled into the back seat of a stretch limousine. Some may say that the increased popularity of American-style high-school proms in the UK is a bad thing for Britain's youth. I disagree. Nothing prepares teenagers better for adulthood than the prom, and that's because it's so terrible.

My mother, an expat Scot with little patience for pointless American rituals, was indulgent in allowing me to attend my high-school prom (and funding it), but was resolute in her insistence on referring to the event as 'the practice wedding'. At the time, I found this insulting; in retrospect, I see its acuity. What is a prom but an early opportunity to celebrate heterosexual gender stereotypes through the ritualistic spending of money on anachronistic things that are completely absent from everyday life? Ballgowns, fancy cars, chicken breasts prepared to be served to 300 people simultaneously: so rare are the occasions when they make sense, we must create and perpetuate rituals around them.

What better way to herald a child's passing from parental dependence to full-time servant of capitalism than an occasion that promises glamour in proportion to expenditure, but which manifests itself as a night with the unglamorous people they see every day? Unglamorous people in uncomfortable outfits, some rented, emitting a chintzy glow under the light of a moon that was made of papier-mache by the kids in third-period art class? The promise of prom is spectacle; the reality is disappointment. Could anything prepare children better for the gruelling realities of human existence? I think not.

Some may say that the Kardashian-inspired scale of today's proms is excessive. But if children are to learn that money can't buy happiness, could there be any better lesson than that given when arriving by helicopter to your school prom only to realise that you still have bad skin and that your math teacher is your chaperone? More is more, I say, when it comes to helping impressionable young people understand that no amount of expense on taffeta frocks and sequined handbags will alleviate the terrible ennui of adult life.

Would we rather that our children wait until they are in their late 20s to get to grips with the fact that a loveless relationship cannot be saved by extravagant expense? No, we wouldn't, for that is the innocence that leads to £75,000 weddings between people who file for divorce before they've reached their one-year anniversary. Much better that a girl should know early on the heartbreak of a boyfriend turning up in a tie that doesn't match her dress. Far more helpful that a young man's fancy should be smashed at the sight of his girlfriend doing a sultry electric slide with her physics lab partner.

The prom is a microcosm of adulthood: stupid conventions and rules, established by long-gone arbiters of taste. Slut-shaming of women. Relationships modelled according to a socially acceptable script rather than the reality of two individuals and how they feel about each other. Go for it, kids! One might even say it's the night of your lives.

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It might be 17 years since I attended my high-school prom in upstate New York, but don't think for a moment that the memories aren't still burning bright: the polyester scratch of my don't-stand-near-flames, floor-length frock. The weight of the extravagant corsage that extended from my wrist to my elbow, transforming my arm into a rosy garden border. The inelegant scramble of six formal-wear-clad teenagers as we piled into the back seat of a stretch limousine. Some may say that the increased popularity of American-style high-school proms in the UK is a bad thing for Britain's youth. I disagree. Nothing prepares teenagers better for adulthood than the prom, and that's because it's so terrible.

Q75: Find the word(s) in paragraph one that suggests the writer can clearly recall her prom.

.....

My mother, an expat Scot with little patience for pointless American rituals, was indulgent in allowing me to attend my high-school prom (and funding it), but was resolute in her insistence on referring to the event as 'the practice wedding'. At the time, I found this insulting; in retrospect, I see its acuity. What is a prom but an early opportunity to celebrate heterosexual gender stereotypes through the ritualistic spending of money on anachronistic things that are completely absent from everyday life? Ballgowns, fancy cars, chicken breasts prepared to be served to 300 people simultaneously: so rare are the occasions when they make sense, we must create and perpetuate rituals around them.

Q76: Find the word in paragraph two that suggests the writer now believes her mother was right about prom.

.....

What better way to herald a child's passing from parental dependence to full-time servant of capitalism than an occasion that promises glamour in proportion to expenditure, but which manifests itself as a night with the unglamorous people they see every day? Unglamorous people in uncomfortable outfits, some rented, emitting a chintzy glow under the light of a moon that was made of papier-mache by the kids in third-period art class? The promise of prom is spectacle; the reality is disappointment. Could anything prepare children better for the gruelling realities of human existence? I think not.

Q77: Find the word in paragraph three that suggests real life is hard.

.....

Some may say that the Kardashian-inspired scale of today's proms is excessive. But if children are to learn that money can't buy happiness, could there be any better lesson than that given when arriving by helicopter to your school prom only to realise that you still have bad skin and that your math teacher is your chaperone? More is more, I say, when it comes to helping impressionable young people understand that no amount of expense on taffeta frocks and sequined handbags will alleviate the terrible ennui of adult life.

Q78: Find the word in paragraph four that suggests that being a grown up is tedious.

.....

The prom is a microcosm of adulthood: stupid conventions and rules, established by long-gone arbiters of taste. Slut-shaming of women. Relationships modelled according to a socially acceptable script rather than the reality of two individuals and how they feel about each other. Go for it, kids! One might even say it's the night of your lives.

Q79: Find the word in paragraph six that suggests that proms are a performance.

.....

The writer suggests that 'the promise of prom is spectacle; the reality is disappointment.' Throughout the article, she uses word choice to exemplify this contrast.

Q80: Complete the table using the examples listed.

Promise and spectacle	Reality and disappointment

Examples: extravagant corsage, sequined handbags, uncomfortable outfits, arriving by helicopter, math teacher is your chaperone, papier-mâché, glamour, fancy cars, taffeta frocks, inelegant scramble, chintzy glow, bad skin, ballgowns, heartbreak.

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

Q81:

don't think for a moment that the memories aren't still burning bright

- a) The image suggests the memories are painful.
- b) The image suggests the memories are vivid.
- c) The image suggests the memories are confusing.

.....

Q82:

full-time servant of capitalism

- a) The image suggests being enslaved and controlled by money.
- b) The image suggests looking after other people.
- c) The image suggests running a company.

.....

Q83:

a young man's fancy should be smashed

- a) The image suggests being physically attacked.
- b) The image suggests breaking a cherished ornament.
- c) The image suggests the total destruction of his desires.

.....

Q84:

Relationships modelled according to a socially acceptable script

- a) The image suggests behaving in a predetermined manner.
- b) The image suggests performing in an entertaining way.
- c) The image suggests being cast in a play.

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

Q85:

...don't think for a moment that the memories aren't still burning bright: the polyester scratch of my don't-stand-near-flames, floor-length frock. The weight of the extravagant corsage that extended from my wrist to my elbow, transforming my arm into a rosy garden border. The inelegant scramble of six formal-wear-clad teenagers as we piled into the back seat of a stretch limousine.'don't think for a moment that the memories aren't still burning bright: the polyester scratch of my don't-stand-near-flames, floor-length frock. The weight of the extravagant corsage that extended from my wrist to my elbow, transforming my arm into a rosy garden border. The inelegant scramble of six formal-wear-clad teenagers as we piled into the back seat of a stretch limousine.

- a) The writer uses a colon to introduce a list of all the specific details she can still remember.
- b) The writer uses a colon to introduce a description of her dress.
- c) The writer uses a colon to add more information about the memories.

.....

Q86:

At the time, I found this insulting; in retrospect, I see its acuity.

- a) The writer uses a semi-colon to demonstrate how similar the writer is to her mother.
 - b) The writer uses a semi-colon to create a contrast, illustrating how her feelings towards her mother's attitude have changed over time.
 - c) The writer uses a semi-colon to suggest the difference between the past and the present.
-

Q87:

The prom is a microcosm of adulthood: stupid conventions and rules, established by long-gone arbiters of taste

- a) The writer uses a colon to introduce an explanation of why proms offer a taste of adult life.
 - b) The writer uses a colon to introduce a personal comment, criticising proms.
 - c) The writer uses a colon to create a balanced structure to contrast proms with adult life.
-

Q88:

... the polyester scratch of my don't-stand-near-flames, floor-length frock. The weight of the extravagant corsage that extended from my wrist to my elbow, transforming my arm into a rosy garden border.

- a) Cynical
- b) Self-deprecating
- c) Pessimistic
- d) Sarcastic
- e) Mocking

For each example, identify the tone that best describes the writer's stance.

Q89:

What is a prom but an early opportunity to celebrate heterosexual gender stereotypes through the ritualistic spending of money on anachronistic things that are completely absent from everyday life?

- a) Cynical
 - b) Self-deprecating
 - c) Pessimistic
 - d) Sarcastic
 - e) Mocking
-

Q90:

But if children are to learn that money can't buy happiness, could there be any better lesson than that given when arriving by helicopter to your school prom only to realise that you still have bad skin and that your math teacher is your chaperone?

- a) Cynical
 - b) Self-deprecating
 - c) Pessimistic
 - d) Sarcastic
 - e) Mocking
-

Q91:

no amount of expense on taffeta frocks and sequined handbags will alleviate the terrible ennui of adult life.

- a) Cynical
 - b) Self-deprecating
 - c) Pessimistic
 - d) Sarcastic
 - e) Mocking
-

Q92:

The prom is a microcosm of adulthood: stupid conventions and rules, established by long-gone arbiters of taste... Go for it, kids! One might even say it's the night of your lives.

- a) Cynical
- b) Self-deprecating
- c) Pessimistic
- d) Sarcastic
- e) Mocking

Topic 4

Evaluation

Contents

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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.
-

Key point

Many of the activities and examples in these materials are based upon the 2015 SQA Higher RUAE paper, passages 1 and 2.

1. Adapted from 'Goodbye birds. Goodbye butterflies. Hello... farmageddon,' by Isabell Oakeshott, taken from The Sunday Times, 19 January 2014.
2. Adapted from 'Pasture to the Plate' by Audrey Ayton, taken from The Observer supplement, 10 July 1994.

You will find it useful to have a copy of this paper next to you as you work through the resources.

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 details

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, speculation 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 it side by side with a similar example;
- speculation can present a best or worst case scenario in the event of the writer's hopes or fears coming true, to create optimism or pessimism in the reader.

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

This section features questions which will help you to practise the evaluation of an introduction, supporting detail and a conclusion.

4.5.1 Evaluate the introduction

Reread the 2015 Higher RUAЕ paper, passage one by Isabel Oakeshott.

Evaluating the introduction activity

Go online



Look specifically at paragraph one:

On a cold, bright November day I stood among a million almond trees and breathed in the sweet air. I was in Central Valley, California, in an orchard stretching over 700,000 acres. Before me was a vision of how the British countryside may look one day. Beyond the almond orchards were fields of pomegranates, pistachios, grapes and apricots. Somewhere in the distance were almost two million dairy cows, producing six billion dollars' worth of milk a year.

The introduction is effective because it . . .

Q1: . . . introduces the personal tone of the article. Identify the way in which it does this.

.....

Q2: . . . introduces the idea of the scale involved in industrial farming. Identify the way in which it does this.

.....

Q3: . . . introduces speculation about the future of British farming. Identify the way in which it does this.

.....

Q4: . . . introduces the idea of the beauty of the countryside, the idea of 'Eden'. Identify the way in which it does this.

4.5.2 Evaluate supporting detail

Evaluating supporting detail activity

Go online



Look at paragraph 4 of the passage.

Could the British countryside ever look like this? If current trends continue, the answer is yes. Farming in Britain is at a crossroads, threatened by a wave of intensification from America. The first mega-dairies and mega-piggeries are already here. Bees are disappearing, with serious implications for harvests. Hedgerows, vital habitats for wildlife, have halved since the Second World War. The countryside is too sterile to support many native birds. In the past forty years the population of tree sparrows has fallen by 97%.

Q5: Identify the main idea of the paragraph.

.....

Q6: Identify the five details mentioned in the paragraph to support the main idea.

.....

Q7: What makes these five examples effective?

Look at paragraph 7 of the passage.

I talked to people on the front line of the global food industry: treadmill farmers trying to produce more with less. I also talked to their neighbours —people experiencing the side effects of industrial farms. Many had stories about their homes plummeting in value, the desecration of lovely countryside, the disappearance of wildlife and serious health problems linked to pollution.

The main idea of this paragraph is that the changes in farming affect people just as much as they affect the land and the animals.

Q8: What makes this paragraph effective?

4.5.3 Evaluate the conclusion

Evaluate the conclusion activity

Go online



Look at the final paragraph of the passage:

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

This is an effective conclusion because it . . .

Q9: . . . ends with her most significant concern: that British farming is changing for the worse. Identify the way in which it does this.

.....

Q10: . . . links back to the rest of the passage being about her visit to California described in the opening paragraph. Identify the way in which it does this.

.....

Q11: . . . continues the writer's use of emotive language in describing the changes to British farming practice. Identify the way in which it does this.

.....

Q12: ... issues a warning about the future. Identify the way in which 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



Make sure you have passage two from the 2015 Higher RUAЕ by Audrey Eyton next to you. Read the passage carefully.

Paragraph 1

The founding fathers of intensive farming can claim, 'It seemed a good idea at the time!' Indeed it did, in Britain, half a century ago. The post-war government swung into action with zeal, allocating unprecedented funds to agricultural research. The outcome was that the mixed farm, where animals grazed in the fields, was replaced by the huge factories we see today.

Q13: What makes the first paragraph an effective introduction to the passage?

.....

Paragraph 4

The aim of those early advocates of intensive farming was 'fast food' - fast from birth to table. Again, they succeeded. Chicken, once an occasional treat, now the most popular meat in Britain, owes its low price largely to the short life of the bird. Today's broiler chicken has become the fastest growing creature on earth: from egg to take-away in seven weeks. Most farm animals now have less than half of their pre-war lifespan. Either they are worn out from overproduction of eggs or milk, or have been bred and fed to reach edible size in a few short weeks or months.'

Q14: Why is the example of chicken effective in furthering the writer's argument?

.....

Paragraph 7

It is also a scientifically proven fact that intensive farming has caused the loss of hedgerows and wildlife sustained by that habitat, has polluted waterways, decimated rural employment and caused the loss of traditional small farms. We need to act in the interests of human health. We need to show humane concern for the animals. We need to preserve what remains of the countryside by condemning the practice of intensive farming. We need to return the animals to the fields, and readopt the environmentally friendly, humane and healthy system we had and lost: the small mixed farm.

Q15: What makes the final paragraph an effective conclusion to the passage?

Topic 5

The comparison question

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The comparison question is the final question in the Higher RUAE paper. It is always worth 5 marks and asks you to compare the arguments presented by both writers. Depending on these arguments, you could be asked to find areas of agreement, disagreement, or both.

Key point

Many of the activities and examples in these materials are based upon the 2015 SQA Higher RUAE paper, passages 1 and 2.

1. Adapted from 'Goodbye birds. Goodbye butterflies. Hello... farmageddon,' by Isabell Oakeshott, taken from The Sunday Times, 19 January 2014.
2. Adapted from 'Pasture to the Plate' by Audrey Ayton, taken from The Observer supplement, 10 July 1994.

You will find it useful to have a copy of this paper next to you as you work through the resources.

5.1 Preparing to answer the comparison question

Essentially you are asked to summarise the main ideas in each passage, compare them and identify areas of overlap.

To do this you must be able to distinguish main ideas from supporting detail. To revise this skill see Topic 2.2 Main Ideas and Supporting Detail.

You must also be able to present these ideas using your own words. To revise this skill see Topic 2.4 Summarising and Topic 2.5 Explaining in your own words.

Before you read passage one for the first time, make sure you read the final question. This will tell you whether you are looking for areas of agreement, disagreement or both. More importantly, it will specify the particular topic or issue on which the writers agree/disagree.

As you read passage one for the first time, in preparation for answering the questions, it is a good idea to annotate the text. Specifically, make a note in the margin next to each paragraph summarising the main idea in your own words, bearing in mind the particular topic specified in the question. Try to make that summary as concise as possible. It may be as brief as a few words.

Be aware, however that not every paragraph will contain one main idea. Some paragraphs may simply be supporting detail; some paragraphs may contain more than one main idea. A main idea may also span more than one paragraph.

Preparing to answer the comparison question activity

Q1: Re-read the 2015 Higher RUAЕ paper, passage one. Make a note next to each paragraph summarising the writer's main ideas about intensive farming. When you are finished, compare your annotations with the suggested answers.

.....

When you have completed the questions on passage one, undertake the same annotation process on passage two. This time, focus on the main ideas you identified with annotating passage one. Depending on the question, you may be looking for ideas that are in agreement, or in opposition to those ideas.

Q2: Re-read the 2015 Higher RUAЕ paper, passage two. Focusing on the writer's points about intensive farming, make a note next to each paragraph summarising the main ideas. When you are finished, compare your annotations with the suggested answers.

5.2 Identifying areas of agreement and disagreement**Identifying areas of agreement and disagreement activity**

Once you have annotated both passages, you can see where the passages overlap.

Q3: Identify the aspects of intensive farming upon which the two passages agree. When you have finished, compare your list with the suggested answers.

5.3 Structuring your answer

The SQA marking instructions for the comparison question indicate how marks are awarded. Structuring your answer appropriately will give you the best chance of gaining all 5 marks available for the question.

You can answer the comparison question in essay-style paragraphs if you choose. However, structuring your answer as developed bullet points, may be beneficial as it will make it easier for you to know when you have identified three distinct areas of (dis-)agreement, and referenced both passages.

SQA Marking Instructions - Comparison Question

- Five marks —identification of three key areas of agreement with detailed/insightful use of supporting evidence
- Four marks —identification of three key areas of agreement with appropriate use of supporting evidence
- Three marks —identification of three key areas of agreement
- Two marks —identification of two key areas of agreement
- One mark —identification of one key area of agreement
- Zero marks —failure to identify any key area of agreement and/or misunderstanding of task

N.B. A candidate who identifies only two key areas of agreement may be awarded a maximum of four marks, as follows:

- two marks for identification of two key areas of agreement
- a further mark for appropriate use of supporting evidence to a total of three marks

or

- a further two marks for detailed/insightful use of supporting evidence to a total of four marks

A candidate who identifies only one key area of agreement may be awarded a maximum of two marks, as follows:

- one mark for identification of one key area of agreement
- a further mark for use of supporting evidence to a total of two marks

What this means in practice is that you can get up to 3 marks simply by identifying 3 areas of agreement or disagreement. So you could begin by selecting three areas from your list, leaving space between each area to then go back and add in supporting detail. It is useful to focus each area of agreement or disagreement on the question. In this case, starting the heading with the words from the question 'Intensive farming...'

Example Intensive farming:

1. is unnatural.
2. is responsible for animal cruelty.
3. influences the consumer.

Then break the list down further.

Examples

1. Intensive farming is unnatural.

- Passage 1 states that animals are routinely injected with drugs and their lifespan is accelerated.
 - Passage 2 agrees and says that animals are overfed and overbred to make them grow as quickly as possible.
-

2. Intensive farming is responsible for animal cruelty.

- Passage 1 states that animals are kept indoors in tiny pens and never get to go outside.
 - Passage 2 agrees and says that animals are forced to over-produce high qualities of milk and eggs, for example.
-

3. Intensive farming influences the consumer.

- Passage 1 states that consumers changed their diets because produce became so cheap; we can't help but buy cheap meat.
- Passage 2 agrees and says that we began eating more and more meat and that this caused increases in certain diseases.

Note that each point is structured in the same way, beginning with the position taken by the writer in passage one, and then stating the position taken by the writer in passage two. It can be useful to use 'agrees' or 'disagrees' to keep you focussed on the question, especially if the question asks you for areas of agreement and/or disagreement.



Structuring your answer activity

Using the areas of agreement listed below, return to the 2015 Higher RUAE paper to find supporting detail to develop your answers. When you have added your supporting detail, compare your details with the suggested answers.

Q4: Intensive farming impacts the environment.

.....

Q5: Intensive farming is done on a huge scale.

.....

Q6: Intensive farming should be resisted.

5.4 Practising the comparison question

The Higher Close Reading Past Papers from 2012 to 2015 feature the same style of comparison question as the Higher RUAE and can be used for practise. The 2011 Higher Close Reading Past Paper can also be used for this purpose, by focussing on the attitude displayed by each writer to video games and their effects on young people and identifying the key areas on which they disagree

Topic 6

Exam skills

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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.
-

Key point

Many of the activities and examples in these materials are based upon the 2015 SQA Higher RUAE paper, passages 1 and 2.

1. Adapted from 'Goodbye birds. Goodbye butterflies. Hello... farmageddon,' by Isabell Oakeshott, taken from *The Sunday Times*, 19 January 2014.
2. Adapted from 'Pasture to the Plate' by Audrey Ayton, taken from *The Observer* supplement, 10 July 1994.

You will find it useful to have a copy of this paper next to you as you work through the resources.

6.1 Understanding the exam paper

The RUAE exam paper will consist of two passages on a related topic and questions totalling 30 marks. Passage one will contain 25 marks worth of questions, and the final question will ask you to look at both passages and to compare the writers' arguments. This question is worth 5 marks. You have an hour and a half 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 analysis questions, no marks are awarded for identifying or quoting a language feature. You can gain up to two marks for your comment on an individual language feature. However, it may be a better approach to provide a separate comment on a language feature for each mark available. For example, if the question is worth 4 marks, analyse 4 features.

Evaluation questions that ask about the introduction or conclusion will typically award up to two marks for each comment. However, like analysis questions, it may be better to provide a comment for each mark available. No marks are awarded for quoting a language feature or idea.

Understanding the exam paper activity

Go online



Here are the questions for the 2015 SQA National 5 RUAЕ exam. Identify what kind of question each is:

- Understanding (U)
- Analysis (A)
- Evaluation (E)
- Comparative (C)

Q1: Identify any two positive aspects of Central Valley, California, which are conveyed in these lines. Use your own words in your answer.

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

.....

Q2: By referring to at least two examples, analyse how the writer's use of language creates a negative impression of Central Valley.

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

.....

Q3: By referring to both word choice and sentence structure, analyse how the writer makes clear her disapproval of dairy farming methods used in Central Valley.

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

.....

Q4: Explain the function of these lines in the development of the writer's argument. You should make close reference to the passage in your answer.

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

.....

Q5: In your own words, summarise the differences between UK Government food policy and consumer wishes.

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

.....

Q6: Analyse how both imagery and sentence structure are used in these lines to convey the writer's criticism of industrial farming.

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

.....

Q7: Explain how the writer continues the idea that the Central Valley dairy farming is 'nightmarish'. Use your own words in your answer. You should make three key points.

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

.....

Q8: Evaluate the effectiveness of the final paragraph as a conclusion to the writer's criticism of industrial farming.

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

.....

Q9: Look at both passages.

Both writers express their views about intensive farming. Identify three key areas on which they agree. You should support the points you make by referring to important ideas in both passages.

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

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

6.2 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 : Q7 in the 2015 Higher RUAЕ paper

Read lines 42-55. Explain how the writer continues the idea that the Central Valley dairy farming is 'nightmarish'. Use your own words in your answer. You should make **three** key points. (3)

The first step in answering this question is to scan lines 42-55 to find the word 'nightmarish'. Once you have found this word, 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 it. (Remember to separate ideas when highlighting. See Topic 2.5.1)
4. From the ideas (or language features, if you are answering an analysis question) 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.

6.3 Structuring your answer

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. Q1 in the 2015 Higher RUAЕ paper

Read lines 1-5. Identify any two positive aspects of Central Valley, California, which are conveyed in these lines. Use your own words in your answer. (2)

The question is asking you to do two things.

1. Identify two positive aspects.
2. Write them down using your own words.

You could structure your answer like this:

- The orchard is beautiful.
- The orchard is abundant.

or you could structure your answer like this:

- The writer suggests that the orchard is like a paradise; it is beautiful. She goes on to say that the orchard also supports much life; it is abundant.

.....

2. Q5 in the 2015 Higher RUAЕ paper was a 4-mark summary question

Read lines 23-24. In your own words, summarise the differences between UK Government food policy and consumer wishes. (4)

You could structure your answer like this:

- Government policy is to buy British and not buy food from abroad. They also want to be more environmentally friendly. Consumers want less expensive food and don't really care about where the food comes from.

or you could structure your answer like this:

- the government wants us to buy British;
- the government doesn't want us to buy food from abroad;
- the government wants to be environmentally friendly;
- consumers want less expensive food;
- consumers don't really care where food comes from.

or you could structure your answer like this:

Government

- Buy British
- Don't buy foreign food
- Be environmentally friendly

Consumers

- Want less expensive food
- Don't care where food comes from

All three answers would gain full marks. However, it may be easier for you to keep track of how many separate point you have made if you use bullet points, and it may be easier to check you have covered both parts of the question if you use sub-headings. Note that there was no requirement to provide the same number of points for each part of the question, as long as both the government and consumers are discussed in the answer.

In each answer, there are actually 5 points. The question offered a maximum mark of 4, 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.

6.4 Using past papers and other articles

Resources

- SQA Higher English Past Papers:
<http://www.sqa.org.uk/pastpapers/findpastpaper.htm?subject=English&level=NH>
- SQA Discontinued Higher English Past Papers.
<http://www.sqa.org.uk/pastpapers/findpastpaper.htm?subject=English&level=H>
- SQA Higher English Exemplar and Specimen Papers.
<http://www.sqa.org.uk/sqa/47904.html>

The most obvious way to use past, exemplar, specimen and practice 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, exemplar, specimen and practice 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.

6.5 Learning points

Summary

- The RUAE exam paper is worth 30 marks.
- The paper will contain two passages and a mix of Understanding, Analysis and Evaluation questions. There is also a final comparative question on both passages worth 5 marks.
- 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.

6.6 End of topic test

End of Topic 6 test

Go online



Q10: How many marks is the RUAE exam worth?

- a) 20
- b) 30
- c) 50

.....

Q11: How long do you have to complete the RUAE exam?

- a) 45 minutes
- b) 1 hour
- c) 90 minutes

.....

Q12: What skill do you use when making notes on the passage?

- a) Skimming
- b) Scanning
- c) Annotating

.....

Q13: 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

.....

Q14: What skill do you use when searching for specific details in the passage?

- a) Skimming
- b) Scanning
- c) Annotating

.....

Q15: You must repeat the wording of the question at the start of your answer.

- a) True
- b) False

.....

Q16: You can structure your answers in any way you choose.

- a) True
- b) False

.....

Q17: You must always answer in full sentences.

- a) True
- b) False

.....

Q18: You should never bullet point your answers.

- a) True
- b) False

.....

Q19: You must never include more points in your answer than the number of marks available.

- a) True
- b) False

.....

Q20: Using the marking key to mark your own answers can be a useful activity.

- a) True
- b) False

Topic 7

Practice Papers

Contents

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Before you start, note that the end of unit tests contain essay questions that are not marked automatically. To get a better understanding of where you are at in your learning you can ask your teacher to look at your answers or use the sample answers, that are provided in this test, and compare your answers to them.

7.1 Practice paper 1: Katie Hopkins

Practice paper 1: Katie Hopkins

Go online



PASSAGE ONE

Katie Hopkins calling migrants vermin recalls the darkest events of history

Zoe Williams, The Guardian, 19 April 2015

The bodies have yet to be counted; from the latest tragedy in the Mediterranean only 28 have so far been saved. There may have been 700 on board. The scale of the loss is extraordinary, but the manner of it entirely ordinary. These deaths are the result of politics; not complicated coups in faraway places, but bland decisions in beige EU meeting rooms resulting in the decision to halt search and rescue operations. In a statement to the House of Lords last October, the Foreign Office minister Lady Anelay justified the move and Britain's support for it thus: "The government believes there is an unintended 'pull factor', encouraging more migrants to attempt the dangerous sea crossing and thereby leading to more tragic and unnecessary deaths".

This move was never going to stop the flight of refugees —people fleeing chemical weapons and public beheadings, political oppression, civil war and starvation do not emigrate to a place because they've heard good things about its coastguard services. Nor do they change their minds when they read that the safety features have had their funding cut.

The rationale as Anelay described it made no sense at all; yet at a deeper level it makes perfect sense. Because we scarcely ever talk about migrants except in terms of what they're worth: how much they grow the economy or take from it, how much wealth they create in student fees or investment, what they do to wages with their pesky hard work and willingness to be exploited.

Political parties talk about migration as something to attract or repel, a tango between economic and political expediency. Human beings have no innate value in this worldview: there is no pride in representing the country that is safe and generous enough to offer a haven. Refugees, arriving with nothing, are worth nothing.

The controversialist Katie Hopkins, writing in the Sun 48 hours before the latest mass drowning, suggested using gun boats on migrants; her idea proved unnecessary, of course. Why waste the money when you can let people die by doing nothing, for free? But Hopkins' phrasing was interesting: "These migrants are like cockroaches. They might look a bit 'Bob Geldof's Ethiopia circa 1984', but they are built to survive a nuclear bomb." The following morning, as an LBC shock jock, she rolled back her position slightly, suggesting the best way to solve the refugee crisis was not to shoot them once they were in the water, but to "burn all the boats in North Africa".

A rather niche debate is underway about whether "Katie Hopkins" is a construct of its owner —like Mrs Merton, an entertainment turn spun out for money - or whether Katie Hopkins is a real person with an antisocial personality disorder. With more urgent questions and so many people dead, this distinction shouldn't detain us. The fault is with those who broadcast her: this is serious stuff.

This characterisation of people as less than human, as vermin, as a "virus" (as she did elsewhere in the article) irresistibly recalls the darkest events in history. It is eerily reminiscent of the Rwandan media of 1994, when the radio went from statements such as "You have to kill the Tutsis, they're cockroaches" to, shortly afterwards, instructions on how to do so, and what knives to use.

It is no joke when people start talking like this. We are not "giving her what she wants" when we make manifest our disgust. It is not a free speech issue. I'm not saying gag her: I'm saying fight her. Articulate the fellowship, the human empathy, that makes these deaths important. Stop talking about how many children were among the dead, as though only children matter. Start talking about everybody's life as cherishable, irrespective of anything they might produce.

As the Hopkins column moved about social media, there gathered that peculiar sense of shame in objecting to it. A representative from Save the Children suggested we should channel that anger in a useful way, and give a donation. Others, scores of others, were of the opinion that if we ignored her she would go away. It's a mixture of social embarrassment and moral nuance.

Are we validating the cockroach-view by engaging with it? Are we feeding off the suffering of others for a luxurious, meaningless ding-dong between people who manufacture conflict because they're so far removed from what real peril feels like? With so much fresh loss, so much more that every one of us could have done, so much collective guilt, isn't silence the only respectful response? I didn't take to the streets in October last year when Anelay made her statement. I didn't even write to my MP. I've never been to Calais to show solidarity with the refugees who are being beaten up there by French police. What right have I to say any of this is wrong?

Compassion is such a rich part of the human experience and yet such a shaming thing to express, because you will always fall short of what your own words demand from you. You will never do enough. It makes you wonder how the concept of human rights was ever born. How did anybody ever overcome the knowledge of their own failings for long enough to establish universal principles that they knew they would probably never do enough to propagate?

Because, fresh from the memory of "barbarous acts which have outraged the conscience of mankind", people knew what the world looked like when nobody stood up to defend "the innate dignity of all the members of the human family". People knew that insufficient was better than nothing. People knew that you don't respect the dead by staying silent about what killed them.

PASSAGE TWO**What Katie Hopkins wrote was monstrous. But save your anger for the politicians who decided to let migrants drown**

Sarah Ditung, New Statesman, 20 April 2015

Seven hundred this weekend, and 400 last week, and 300 in February. Last year, more than 3,000. All these souls, swallowed by the Mediterranean as they tried to make the passage from Africa to Italy. They travelled in dinghies and rickety ships, and they likely paid traffickers huge sums of money for the privilege. Not one of us would trust our lives to such a vessel, but then we are safely here, and they were over there. They were escaping war, or poverty, or Isis, or violence. No one would have undertaken this dangerous passage unless they were leaving something much, much worse behind. No one could have overcome their fear at boarding these flimsy craft unless they had hopes of something much, much better beyond—hopes all snuffed in salt water when the boats went down.

Because when the boats go down now, there is little chance of rescue. In November, the Italian fleet suspended its search and rescue mission for migrant boats, called Mare Nostrum ("our sea"). Although the EU contributed euro30m to fund it, the Italian government still had to supply a further euro9m per month, and the remaining EU nations were unwilling to provide more and risk offending popular anti-immigration sentiment. When Katie Hopkins declared in her Sun column that she would send "gunships" to deter the boats carrying migrants she described as "feral", a "plague" and "cockroaches", what she wrote was monstrous—but she did not, after all, actually kill anyone. That honour belongs to the politicians of Europe who terminated Mare Nostrum, every one of them making the repugnant calculation that dead Africans in the sea would be more electorally palatable than live Africans on their soil.

So yes, it's nice to condemn the usefully loathsome Hopkins, but what she has said is merely a frank statement of the politics our government has been enacting at our borders in our name for years now. If we didn't think of migrants as a "plague", why else would we detain those whose applications for asylum have been rejected in facilities such as Yarl's Wood? Here, the guards—employed by private company Serco, but acting on behalf of our state—refer to inmates as "beasties", "animals" and "bitches". A report by the campaign group Women for Refugee Women tells how women at Yarl's Wood are watched over even when they shower; some describe being sexually abused by the staff. Unsurprisingly, more than half of the women interviewed were on suicide watch. There is no public uproar. How much less than human must we think these people are, for us to tolerate such treatment?

If we didn't consider migrants "feral", would we subject them to the kind of brutal controls that we do? Those who seek asylum in the UK are not permitted to work, and then we begrudge them every penny we allow them. While a claim is being processed, asylum seekers are given a place to stay plus £42.62 a week, with an extra fiver if they have a baby—which might just cover the nappies. If their claim is refused, that goes down to £35.39, which they receive on a payment card that can only be spent on certain things in certain shops. What's the worth of that £7.23 to us? Very little, except perhaps that it feels like a punishment. You tried to make a home here, we turned you down, and now we can make your life as miserable as possible. I've watched a man thumbing that card and choosing between soap and apples at the checkout. So many miles travelled to decide whether you can afford hygiene or nutrition in the Co-op queue.

If we thought migrants were more than "cockroaches", wouldn't we give them better treatment than dawn raids? Wouldn't we try to offer them justice and consistency, rather than peremptorily reversed and then suddenly enforced deportation orders? This brutal cycle of faint hope and deep desolation could not have been designed better to crush those it is used upon. The "evidence" that asylum seekers are required to provide in support of their cases is a savage tax on their dignity. Are you really gay? Were you really raped? Show your scars and let us judge you. Tell us your fears and let us weigh their worth.

Yet the parties still tell us we need to do more. You can drink your tea from a Labour mug pledging "Controls on immigration" if you so desire —because however much cruelty we enforce, there will always be a politician ready to say that they would go a little bit further. They'd do it for us. This is the civilisation we think we are defending from incomers. Here, we drive those who wish to make a new home into compulsory poverty. We take the traumatised and pay profit-making companies to turn them into prisoners. And then we have the nerve to damn Hopkins for speaking the violence we consent to have committed in our name. 700 this weekend, and 400 last week, and 300 in February, and last year, more than 3,000: all these souls, and we've barely even begun to count the human cost of our vicious insularity.

Q1: Re-read the first paragraph. The writer opens the article by suggesting that loss on this scale has become 'entirely ordinary'. Analyse how her use of language reinforces this idea. (4)

Marks will depend on the quality of comment on appropriate language feature(s).

2 marks may be awarded for reference plus detailed/insightful comment; 1 mark for reference plus more basic comment; 0 marks for reference alone.

.....

Q2: Look at paragraph two. Identify the writer's attitude towards the decision to cut Search and Rescue, and analyse how her language reinforces this attitude. (3)

.....

Q3: Look at paragraphs three and four.

- a) Using your own words, explain how the public, and/or political parties, view migrants, according to the writer. (2)
 - b) Analyse how the writer's use of language makes clear her criticism of how the public and/or political parties view migrants. (2)
-

Q4: Look at paragraph six. What is the 'rather niche debate' that is underway'? (2)

.....

Q5: By referring to at least two features of language in paragraph eight, analyse how the writer conveys the strength of her belief that it's time to take a stand against 'people talking like this'. (4)

Marks will depend on the quality of comment on appropriate language feature(s).

2 marks may be awarded for reference plus detailed/insightful comment; 1 mark for reference plus more basic comment; 0 marks for reference alone.

.....

Q6: Look at paragraph ten. Identify the writer's tone, and go on to show how her use of language creates that tone. (3)

.....

Q7: Look at the second to last paragraph of passage one. In your own words, explain the point the writer makes about 'the concept of human rights'. (2)

.....

Q8: Evaluate the final paragraph's effectiveness as a conclusion to the passage as a whole. (3)

.....

Q9: Look at both passages. Both writers express their views about the response to the migrant crisis. Identify three key areas on which they agree. You should support the points by referring to important ideas in both passages.

You may answer this question in continuous prose or in a series of bullet points. (5)

7.2 Practice paper 2: Attention and distraction

Practice paper 2: Attention and distraction

[Go online](#)

PASSAGE ONE

The distraction economy: how technology downgraded attention

Tomas Chamorro-Premuzic The Guardian, Monday 15 December, 2014

After thinking about second screens, behavioural targeting and the success of BuzzFeed, marketers are at last coming to terms with the attention economy: the battle for monetising ephemeral interests. Facebook and Tinder may be leading the race, monopolising users for 15 minutes per day, but what are we doing the rest of the time?

Google reckons that we spend 4.4 hours of our daily leisure time in front of screens. Computers are mostly used for productivity and search, smartphones for connectivity, and tablets for entertainment. Multi-screening is, however, the new norm, with as many as 77% of consumers watching TV while on other devices.

TED talks are threatening to replace books and lectures, turning learning into "edutainment" and celebrating performance and storytelling over factual accuracy. Netflix invites us to spend more time selecting a movie than actually watching it and YouTube provides an infinite cascade of videos to procrastinate in style.

The 341 songs on my main Spotify playlist should take 24 hours to play, but I can usually go through them in one, while answering no fewer than 20 emails per hour. This excludes my social media time, which I leave for when I'm stuck in traffic, or riding my bike. And, unlike most people, I find text messaging and WhatsApp too distracting. Some nations have been far more affected; in South Korea a man died after reportedly playing a 50-hour video game marathon.

Unsurprisingly, there is a crisis of attentiveness. When information is bountiful, attention is limited and precious. Unlike our evolutionary ancestors, who were probably rewarded for absorbing as much of their sensory surroundings as they possibly could, what's adaptive today is the ability to ignore our distracting environments. Indeed, in times of information overload and non-stop media bombardment, distraction is destruction and the only recipe for focus is discipline and self-control.

A one-time theoretical physicist, Michael Goldhaber, defined the attention economy as a "system that revolves primarily around paying, receiving and seeking what is most intrinsically limited and not replaceable by anything else, namely the attention of other human beings". However, it seems more appropriate to describe our era as the distraction economy. Indeed the real war revolves around interrupting consumers' focus and concentration, even for a few seconds. An integral part of this economy is measurement, since digital media allows us to quantify attention via clicks, likes, views and tags, allegedly improving our ability to understand and influence consumers. But if attention is the new currency of the digital economy, what are consumers getting in return?

Not much. In fact, attention is valuable precisely because it is consumed by information overload, producing a vicious circle: we bombard you with content so that your attention becomes more valuable, which in turn justifies yet more content bombardment. "Attention here becomes the scarce quantity which is 'consumed' by that which is abundant, that is,

information," says Tiziana Terranova in an insightful essay on this subject. The result is a degradation of attention that causes ADHD-like behaviours, such as impulsivity and boredom. These symptoms are best evidenced during digital withdrawal: those 20 minutes on the tube, or the six hours of downtime while flying over an ocean.

As early as 1971 Herbert Simon observed that "what information consumes is rather obvious: it consumes the attention of its recipients. Hence a wealth of information creates a poverty of attention, and a need to allocate that attention efficiently among the overabundance of information sources that might consume it". Thus instead of reaping the benefits of the digital revolution we are intellectually deprived by our inability to filter out sensory junk in order to translate information into knowledge. As a result, we are collectively wiser, in that we can retrieve all the wisdom of the world in a few minutes, but individually more ignorant, because we lack the time, self-control, or curiosity to do it.

There are also psychological consequences of the distraction economy. Although it is too soon to observe any significant effects from technology on our brains, it is plausible to imagine that long-term effects will occur. As Nicholas Carr noted in *The Shallows: What the internet is doing to our brains*, repeated exposure to online media demands a cognitive change from deeper intellectual processing, such as focused and critical thinking, to fast autopilot processes, such as skimming and scanning, shifting neural activity from the hippocampus (the area of the brain involved in deep thinking) to the prefrontal cortex (the part of the brain engaged in rapid, subconscious transactions). In other words, we are trading speed for accuracy and prioritise impulsive decision-making over deliberate judgment. In the words of Carr: "The internet is an interruption system. It seizes our attention only to scramble it".

Some scientists take a fatalistic outlook on this, lamenting our inability to assess the long-term damage the attention economy will have on our minds. Professor David Meyer, a leading multitasking scholar, compares the damage to the glory days of the tobacco industry: "People aren't aware what's happening to their mental processes in the same way that people years ago couldn't look into their lungs and see the residual deposits." Although this may be an overstatement, it is clear that our typical patterns of focus have changed dramatically in the past 15 years. To borrow the words of tech writer Linda Stone, we are living in an age of "continuous partial attention".

Thank you for giving me yours.

PASSAGE TWO**Commercial interests exploit a limited resource on an industrial scale: your attention**

Oliver Burkeman, The Guardian, Wednesday 1 April, 2015

If, like me, you can't bear those little TV screens in the backs of taxis, just be grateful that you don't live in Seoul (unless you live in Seoul). There, a few years back, bus passengers were exposed to an even more invasive form of advertising: each time the bus approached a branch of Dunkin' Donuts, an "aromatizer" device sprayed the scent of Dunkin' Donuts coffee into the vehicle. The ad executives responsible for this received not lengthy prison sentences, as might have seemed appropriate, but an industry award for "best use of ambient media".

This is one of countless examples in Matthew Crawford's new book, *The World Beyond Your Head*, of the ways in which every last available scrap of our attention is gobbled up these days with ever-increasing efficiency, usually in an attempt to sell us things. He recounts trips through airports involving the relentless chatter of CNN in the departure lounge, ads on escalator handrails and even in the trays at the security checkpoint —culminating in one instance at a hotel where, sure enough, some bright spark had found space on the plastic key cards to squeeze in another ad.

There's nothing new in the claim that we're living through a crisis of attention, characterized by distraction, shrinking attention spans and an inability to resist checking your iPhone while eating dinner, crossing the road or having sex. (It sometimes feels as if all the articles and books bemoaning the situation do more to contribute to information overload than to alleviate it.) But Crawford makes the crucial point that this is a political problem.

It's not merely that technology enables a myriad of new stimuli, which we need self-discipline to master; rather, it's that the creators of smartphones, social networks designed to hook us, the firms buying ads on escalator handrails and media organizations desperate for your clicks and shares are all helping themselves to something that's ours - the limited resource of our attention - to try to turn a profit.

Crawford's single most important idea may be that of an 'attentional commons': "There are some resources that we hold in common, such as the air we breathe and the water we drink. We take them for granted, but their widespread availability makes everything else we do possible... That is why we have regulations in place to protect these common resources. We recognize their importance and their fragility."

What if we thought of attention as something similar: a collective resource, on which everything else depends? And that, when commercial interests exploit our attention on an industrial scale, what's happening is essentially a transfer of wealth from public to private, no less than if they dumped toxic chemicals in a reservoir?

You can, of course, defend against incursions on your attention by wearing earphones, reading a gripping book, moving to the mountains, staying home, or in some other way avoiding the public spaces where threats to your attention are greatest. But escaping from the attention-colonizers in these ways comes at a cost: the loss of a social existence in which we're not bombarded by efforts to grab attention. "An airport lounge," Crawford writes, "once felt rich with possibilities for spontaneous encounters. Even if we did not converse, our attention was free to alight upon one another and linger, or not. We encountered one another in person, even if in silence."

These days, the easiest way to get this kind of silence is to be wealthy: in the airport business lounge, there's no piped CNN, just the clink of glasses as your free drinks are mixed. In a world in which attention has been monetized, you must pay up if you want to be able to hear yourself think. And what are those people in the business lounge thinking about? Why, in some cases, anyway, it's how to monetize other people's attention. "Consider that it is those in the business lounge who make the decisions that determine the character of the peon lounge," Crawford notes, "and we may start to see these things in a political light."

Perhaps the most troubling implication of all this is what it suggests about human freedom. A central assumption of liberalism is that we're free to ignore messages we don't like; that's why freedom of speech involves a right to offend but no right not to be offended. Yet what if, as a matter of empirical psychology, attention doesn't work like that?

Our brains are built to attend to fast-changing aspects of our visual field, more than those that change slowly —so there's a real sense in which the TV screens at the airport command our attention, instead of simply suggesting something we might like to do with it. As Natasha Dow Schull shows in her terrifying study of Las Vegas slot machines, *Addiction By Design*, the gambling industry likes to defend itself by appealing to the idea that people are free to play its machines or not —all the while designing devices explicitly calibrated to try to rob them of that choice.

This need not necessarily be an argument for draconian regulations on how companies advertise or otherwise seek our attention, and Crawford doesn't propose any. (Much of his book is devoted to exploring other ways in which we might regain attentional sovereignty.) But he does direct a heartfelt plea to architects, interior designers, building managers, politicians and anyone else with influence over the design of public space: "please don't install speakers in every single corner of a shopping mall, even its outdoor spaces. Please don't fill up every moment between innings in a lazy college baseball game with thundering excitement. Please give me a way to turn off the monitor in the back seat of a taxi. Please let there be one corner of the bar where the flickering delivery system for Bud Light commercials is deemed unnecessary, because I am already at the bar."

It's all most depressing. And yet, in the days after finishing Crawford's book, I found myself ironically cheered by noticing all the public spaces not yet claimed in an effort to consume my attention. The paving-stones and asphalt of my street are still a calming expanse of black and gray; the grass in the park doesn't yet have corporate logos dyed into it; give or take the occasional skywriting plane, the skies are free of ads. We may have to fight hard to keep things that way, though.

Q10: Read paragraph one. Explain in your own words what is meant by *'the attention economy'*. (2)

.....

Q11: Read paragraphs two and three. Analyse how the writer's use of language conveys his criticism of technology. (4)

Marks will depend on the quality of comment on appropriate language feature(s).

2 marks may be awarded for reference plus detailed/insightful comment; 1 mark for reference plus more basic comment; 0 marks for reference alone.

.....

Q12: Read paragraphs five and six. In your own words, explain what the writer believes is the difference between 'us' and 'our evolutionary ancestors' (2)

For both marks, a comment should be made on both sides of the contrast.

.....

Q13: Analyse how the writer's use of imagery in these lines conveys his criticism of the world in which we live now. (4)

Marks will depend on the quality of comment on appropriate language feature(s).

2 marks may be awarded for reference plus detailed/insightful comment; 1 mark for reference plus more basic comment; 0 marks for reference alone.

.....

Q14: *'But if attention is the new currency of the digital economy, what are consumers getting in return?'*

Explain the function of this sentence in the development of the writer's argument. (2)

.....

Q15: Read paragraphs seven and eight. In your own words, summarise the consequences of *'information overload'*. (3)

.....

Q16: Analyse how the language in these lines emphasises the negative effect caused by *'information overload'*. (4)

Marks will depend on the quality of comment on appropriate language feature(s).

2 marks may be awarded for reference plus detailed/insightful comment; 1 mark for reference plus more basic comment; 0 marks for reference alone.

.....

Q17: In your own words, explain what Nicholas Carr believes are the *'psychological consequences of the distraction economy'*. (2)

.....

Q18: Read the last paragraph of passage one. Evaluate the effectiveness of these lines as a conclusion to the writer's argument. You should make close reference to the passage in your answer.

Marks will depend on the quality of comment on appropriate ideas and/or language feature(s).

2 marks may be awarded for reference plus detailed/insightful comment; 1 mark for reference plus more basic comment; 0 marks for reference alone.

.....

Q19: Look at both passages. Both writers express their views about attention and distraction. Identify **three** key areas on which they agree. You should support the points you make by referring to important ideas in both passages.

You may answer this question in continuous prose or in a series of developed bullet points.
(5)

7.3 Practice paper 3: Food and diets

Practice paper 3: Food and diets

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PASSAGE ONE

I'm all for healthy diets but let's not take the joy out of eating

Harder Singh Kohli, The Herald, 15 May 2016

The summer sun had made an early appearance in the little pocket of North London I love. Marcus the Dundonian was behind the bar, my freshly pulled pint was asking no more of me than to be consumed under the canopy of an endlessly blue sky. Life wisnae too bad. A conversation was struck up with a large group sharing the bench with me.

'Are you Scottish?' asked the unbelievably handsome Dane, wearing matching flamingo featured shorts and socks.

'Aye,' I responded, awaiting one of the handful of predictable second gambits.

'Land of the deep-fried Mars Bar...'

We all laughed. There's only one thing worse than being talked about and that's not being talked about. Then followed a forensic cross-examination of all the terrible food in Scotland, an interrogation led, I later learned, by those that had never visited my country.

Irony of all ironies, I had just lunched at a place called The Boisdale, London's Scottish restaurant, serving the very best of Scottish produce in the most elegant, tartan-tinged surroundings.

But my ripostes regarding the amazing food scene across our country were laughed off. It disnae fit the stereotype. The improved health and fitness enjoyed in Scotland over the last decade or so, equally ignored.

We live in an age when food, cooking and the chef are honoured, celebrated and feted. Bookshops sell cookbooks by the thousand; food bloggers wield the greatest power in cyberspace; and TV channels continue their love affair with chefs and their recipes.

The latest trend is for 'clean eating'. Processed foods are prohibited; sugars are shunned; gluten and grains gone. Inspired by Hollywood stars, this mode of cooking and consuming is sent down from Olympus to us mere mortals. The current goddesses promoting eating clean are The Hemsley sisters. With two bestselling cookbooks behind them and an ITV series, *Eating Well With Hemsley + Hemsley*, starting this week, the sisters are advancing an aesthetic adored by A-list actors, feted by the fashionistas.

And while it's difficult to be critical of any attempt to facilitate a healthier diet, the Hemsleys have been snagged in something of a cross-channel furore. Ruby Tandoh, finalist of the BBC's *Bake Off*, has posited that 'clean eating' gives 'false hope' to those looking for a sure-fire system to a better life. Warning of 'wellness evangelism', she tweeted: 'Please be cautious taking 'wellness' advice ... your health is too precious to lose to fad, conjecture and bad science.'

The woman that bakes might have a point. One Australian wellness guru, Belle Gibson, told the world that, thanks to her diet and lifestyle changes, she cured herself of terminal brain cancer. A consumer watchdog is currently challenging her assertions.

Food should be fundamentally fulfilling, but it seems to me that the most paramount of pleasures has become a stick that some folk beat themselves with. Research suggests that between 2000 and 2013, eating disorders increased by 15%, and are now known to affect 1.6 million Britons (some researchers believe the true figure might be closer to four million). And while men are a sizeable minority, young women aged 15-19 are most likely to have their lives blighted by a dysfunctional relationship with food.

I've met and known a few women who have developed either anorexia or bulimia. From what I have seen, even for those who have overcome the condition, they can never fully free themselves of its shackles. For many, food and their relationship with it will be a lifelong challenge.

Any parent with a daughter will have some experience of the profound pressure, the eternal expectation, the constant comparison our young women have to contend with when it comes to their body image. I've heard girls as young as six describe themselves as fat. Six. Fat. Where is that coming from?

I'm all for healthy eating. I'm a big fan of managing a change in how we eat, turning us towards a diet that is balanced and nutritious. But food is joy. We raise families over food, we fall in love over food, we enact business over food, we build our lives around food. Food is many things but it is not medicine; it is not a panacea for our every ill and ailment. The more we indulge these scientifically suspect food fads, the less likely we are to restore the detriment and damage already visited upon so many.

PASSAGE TWO**Purity, cleanliness, guilt and modern diets**

Eva Wiseman, The Guardian, 21 February 2016

When LA juice bar owner Amanda Bacon's food diary for US Elle went viral there was much hilarity, both at how detached from reality she seemed and at the lack of anything recognisable as food in it. Instead there's 'Brain Dust, cordyceps, reishi, maca, and Shilajit resin', and bee pollen, and activated almonds. Somebody broke down what it would cost Bacon to stock her kitchen with everything she ate in a day —the \$48 reishi, the \$35 vanilla mushroom protein —and the total came to over \$1,200.

Food diaries populate our internet and lifestyle magazines and act as guidebooks for disordered eating —the advice sticks with you, like a burr that hooks to your tights. Off the top of my head, from the magazines of my teens: a handful of almonds at midday, a cup of hot water in the morning, a spoonful of peanut butter on a celery stick as an afternoon treat. All to quiet the sound of your supperless body.

And on one hand, good for Amanda Bacon. Consume, Amanda —ferment your coconut milk, go wild on your pollen, do what you have to do to stay alive and feel sane. But on the other hand, and this is the hand that is wringing itself to the bone, isn't the real reason this food diary struck such a chord with us that, despite it sounding like a foreign language, it feels so oddly... familiar? No, most of us don't splurge on bee pollen, but we understand what it stands for —something precious, an ancient solution to a modern ill. Because this diet —one that screams of paranoia, of a never-ending quest for purity and, of course, of hunger - is one that many people recognise. Whether it's BuzzFeed's 'clean eating challenge' or the Deliciously Ella cookbook selling over a quarter of a million copies, there is clearly a mainstream movement towards the pursuit of dizzying virtue.

People are no longer buying diet foods. Of the 2,000 people market researchers Mintel surveyed, 94% said they no longer saw themselves as dieters. Which doesn't mean they have stopped trying to lose weight - while the concept of dieting may not be popular, thinness shows no sign of going out of fashion.

Enter, then, 'clean food' —it's similar to 'food', but it won't make you fat. It is things like courgette in the shape of spaghetti —half the fun is in pretending. It is 'detoxing'. It is a cookbook called *The Naked Diet*, with chapter headings 'Pure', 'Raw' and 'Stripped'. It is 'natural', even if it's not entirely sure what that means. It is restrictive. It is dairy free, sugar free, gluten free (the UK market for gluten-free food is forecast to grow 46%, to £561m, by 2017). It is aimed at people who do not have families to feed. It is not about losing weight, officially, but if, after cutting an entire food group out of your diet, you happen to find you take up less space in the world, all the better.

However innocent its intentions (and here I'm being kind - does that come across?), this new market, of which Amanda Bacon's diet is an example of the sharpest edge, is based on fear. For vulnerable people, often mirrored in the young women promoting these recipes, their bright eyes and thriving relationships a testament to the power of buckwheat, 'clean' eating can lead to and support a horribly dysfunctional relationship with food. There is no reason to cut gluten from your diet unless you suffer from coeliac disease - a gluten-free diet is no healthier than any other. There is no reason to do a juice fast —detoxing is a myth, largely because that's what our livers are for, and also because nobody has yet identified which toxins

need to be de-ed. Of people who class themselves as dairy intolerant, 44% have not been diagnosed as such by a doctor; only 5% of Brits are lactose intolerant - there is no reason for the rest of us to give up dairy.

But the main problem, it seems to me, with the idea of cutting something out of your diet (even sugar —widely seen as a poison, spoken of today as if a Poirot weapon) is how that affects the way you feel about food altogether. To class something as clean is to imply something else is dirty. To talk about health foods is to incriminate other foods as unhealthy. Bread is not evil, sugar is not hell —in moderation, almost everything, be it bee pollen or a Snickers sandwich (copyright) is good for you. There's nothing on our plate we should be scared of.

Q20: Read the first seven paragraphs. Explain, in your own words, the 'irony' of what happened to the writer. (2)

.....

Q21: Evaluate the effectiveness of this anecdote as an introduction to the passage. (2)

.....

Q22: Read paragraphs eight and nine. Show how the writer's use of language emphasises the popularity of 'food, cooking and the chef'. (4)

Marks will depend on the quality of comment on appropriate language feature(s).

2 marks may be awarded for reference plus detailed/insightful comment; 1 mark for reference plus more basic comment; 0 marks for reference alone.

.....

Q23: Read paragraph ten. Using your own words as far as possible, summarise the criticisms of 'clean eating' made by Ruby Tandoh. (3)

.....

Q24: Look at paragraph eleven. Explain the function of this paragraph in the development of the writer's argument. (2)

.....

Q25: Look at paragraphs twelve and thirteen. The writer describes people for whom food has become a problem. Analyse how the writer's use of language emphasises the seriousness of this problem.

Marks will depend on the quality of comment on appropriate language feature(s).

2 marks may be awarded for reference plus detailed/insightful comment; 1 mark for reference plus more basic comment; 0 marks for reference alone.

.....

Q26: Read paragraph fourteen. Identify the writer's tone in this paragraph and analyse how it is created. You should refer to at least two language features. (4)

Marks will depend on the quality of comment on appropriate language feature(s).

2 marks may be awarded for reference plus detailed/insightful comment; 1 mark for reference plus more basic comment; 0 marks for reference alone.

.....

Q27: Read the last paragraph of passage one. In your own words, summarise why the writer believes food is important. (2)

.....

Q28: Evaluate the effectiveness of the writer's language in the final paragraph as a conclusion to the passage. (2)

Marks will depend on the quality of comment on appropriate language feature(s).

2 marks may be awarded for reference plus detailed/insightful comment; 1 mark for reference plus more basic comment; 0 marks for reference alone.

.....

Q29: Look at both passages. Both writers express their views about attention and distraction. Identify **three** key areas on which they agree. You should support the points you make by referring to important ideas in both passages.

You may answer this question in continuous prose or in a series of developed bullet points. (5)

Appendix A

Acknowledgements

- The Guardian (15th December 2014), The distraction economy: how technology downgraded attention
- The Guardian (1st April 2015), Commercial interests exploit a limited resource on an industrial scale: your attention
- The Guardian (19th April 2015), Katie Hopkins calling migrants vermin recalls the darkest events of history
- The Guardian (21st February 2016), Purity, cleanliness, guilt and modern diets
- The Guardian (16th June 2016), Proms are a terrible, chintzy disappointment —perfect preparation for adulthood, <https://www.theguardian.com/commentisfree/2015/jun/16/proms-u-s-uk-schools> [accessed 16th August 2016]
- The Herald (15th May 2016), I'm all for healthy diets but let's not take the joy out of eating
- New Statesman (20th April 2015), What Katie Hopkins wrote was monstrous. But save your anger for the politicians who decided to let migrants drown
- The Observer (10th July 1994), Pasture to the Plate
- The Sunday Times (19th January 2014), Goodbye birds. Goodbye butterflies. Hello... farmageddon, <http://www.thesundaytimes.co.uk/sto/news/focus/article1364836.ece> [accessed 16th August 2016]

Answers to questions and activities

Topic 1: Reading

Context clues (page 6)

Q1: a) Evil

Q2: b) Reconciliation

Q3: a) Controlling

Q4: a) Bland

Connect to words you know (page 10)

Q5: b) the sending of settlers to establish control of another country.

Q6: a) rising.

Q7: b) a person who gives help.

Q8: b) ruling with absolute power.

Common prefixes (page 11)

Q9:

both	ambi-
two	bi-
bad	dys-
same	homo-
under, too little	hypo-
beside	para-
around	peri-
after	post-
first, chief	prot-
false	pseudo-
across	trans-
three	tri-

Q10: 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.

- **ambi-** (both): ambidextrous, ambiguous, ambivalent. . .
- **bi-** (two): biannual, bicycle, bigamy, billion, bipartisan, biped, bipolar, bisexual, biweekly. . .
- **dys-** (bad): dysfunctional, dysentery, dyslexia, dystopia, dysphasia, dystrophy. . .
- **homo-** (same): homogeneous, homogenise, homosocial, homosexual, homeopathy, homograph, homophone, homonym, homophone. . .
- **hypo-** (under, too little): hypodermic, hypothesis, hypothermia, hypoxia. . .
- **para-** (beside): paragraph, paramedic, parabola, parable, parallel. . .
- **peri-** (around): perimeter, periscope, peripatetic, periphery, periodontist. . .
- **post-** (after): postpone, postdate, postscript, postmeridian, postnatal, postwar. . .
- **prot-** (first, chief): protagonist, proton, prototype, protocol, protoplasm. . .
- **pseudo-** (false): pseudonym, pseudointellectual, pseudoscience. . .
- **trans-** (across): transatlantic, transcontinental, trans fats, transgender, transaction, translator, transcend, transcribe, transducer, transfer. . .
- **tri-** (three): triad, triangle, triathlon, tricast, triceps, tricolour, tricorn, tricycle, trident, trilateral, trillion, trilogy, trimester, trinity, trio, triple, tripod. . .

Common suffixes (page 12)

Q11:

place for	-arium, -orium
state or quality of	-dom
the person affected by an action	-ee
person who does something	-eer
in the style of, resembling	-esque
practice, system or philosophy	-ism
inflammation of	-itis
small	-ling
full of	-ulent

Q12: 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.

- **-arium, -orium** (place for): aquarium, planetarium, sanitarium, solarium, terrarium, auditorium, crematorium, emporium, moratorium. . .
- **-dom** (state or quality of): freedom, boredom, fandom, kingdom, martyrdom, principedom, wisdom. . .
- **-ee** (object of action): addressee, appointee, nominee, abductee, licensee, payee, lessee, employee, mentee, refugee, trainee. . .
- **-eer** (person): auctioneer, electioneer, engineer, musketeer, puppeteer, orienteer, overseer. . .
- **-esque** (in the style of, resembling): statuesque, grotesque, picturesque, Romanesque, Kafkaesque. . .
- **-ism** (doctrine of): capitalism, socialism, communism, patriotism, feminism, nationalism. . .
- **-itis**(inflammation of): laryngitis, arthritis, bronchitis, appendicitis, tonsillitis, gingivitis, hepatitis. . .
- **-ling** (after): duckling, yearling, suckling, fledgling, sapling, weakling. . .
- **-oid** (resembling): humanoid, asteroid, android, paranoid, factoid, planetoid. . .
- **-ulent**(full of): turbulent, corpulent, opulent, virulent, succulent, flatulent, fraudulent. . .

Identifying the word class (page 12)

Q13: a) Noun

Q14: c) Verb

Q15: b) Adjective

Q16: d) Adverb

Q17: c) Verb

Q18: b) Adjective

Q19: d) Adverb

Q20: b) Adjective

Q21: a) Noun

Q22: c) Verb

Alternative words (page 14)

Q23: a) enervated

Q24: a) unruffled

Q25: b) cosseted

Topic 2: Understanding

Which is the topic sentence? (page 20)

Q1: The aim in confining animals indoors was to cut costs —it succeeded. Indoors, one or two workers can 'look after' hundreds of penned or tethered pigs, or a hundred thousand chickens. Great economies were made and thousands of farm workers lost their jobs. This new policy of cheap meat, eggs and cheese for everyone was completely in tune with the national mood, as Britain ripped up its ration books. It was also in tune with nutritional thinking, as nutritionists at that time thought greater consumption of animal protein would remedy all dietary problems.

Q2: So factory farming marched on and became more and more intensive. Where first there were one or two laying hens in a cage, eventually there became five in the same small space. The broiler chicken sheds expanded to cram in vast acres of birds. Many beef cattle were confined in buildings and yards. Until mad cow disease emerged, such animals were fed all kinds of organic matter as cheap food. In the UK dairy cows still spend their summers in the fields, but many of their offspring are reared in the cruelty of intensive veal crate systems.

Q3: The aim of those early advocates of intensive farming was 'fast food' - fast from birth to table - and again, they succeeded. Chicken, once an occasional treat, now the most popular meat in Britain, owes its low price largely to the short life of the bird. Today's broiler chicken has become the fastest growing creature on earth: from egg to take-away in seven weeks. Most farm animals now have less than half of their pre-war lifespan. Either they are worn out from overproduction of eggs or milk, or have been bred and fed to reach edible size in a few short weeks or months.

Q4: But meat, eggs and dairy products have indeed become cheap, affordable even to the poor. All of which made nutritionists exceedingly happy until they discovered that their mid-century predecessors had made a mighty blunder. Before intensive farming brought cheap meat and dairy products to our tables, man obtained most of his calories from cereal crops and vegetables. The meat with which he supplemented this diet had a much lower fat content than intensively produced products. Now, however, degenerative diseases like coronary heart disease and several types of cancer have been linked to our increased consumption of fatty foods. War-time Britons, on their measly ration of meat and one ounce of cheese a week, were much healthier.

Q5: It is also a scientifically proven fact that intensive farming has caused the loss of hedgerows and wildlife sustained by that habitat, has polluted waterways, decimated rural employment and caused the loss of traditional small farms. We need to act in the interests of human health. We need to show humane concern for animals. We need to preserve what remains of the countryside by condemning the practice of intensive farming. We need to return the animals to the fields, and re-adopt the environmentally friendly, humane and healthy system we had and lost: the small mixed farm.

Identifying supporting detail (page 22)**Q6:**

The writer describes her experience of visiting an enormous orchard in California	Anecdote
The writer tells us that bees are hired in, that cows never see grass, and how much chickens sell for.	Facts
The writer suggests that the British countryside could soon look like the Central Valley, California.	Speculation
The writer repeats the words of Owen Paterson, the UK environment secretary, a man on local radio, and the British Government.	Quotes
The writer highlights how cheap food has become by telling us 'things that were once delicacies such as smoked salmon, are now as cheap as chips.'	Example
The writer tells us that 'the population of tree sparrows has failed 97%'; '50 billion [animals] are kept permanently indoors'; and 'California's bovine population produces as much sewage as 90 million people'	Statistics
The writer said 'the air can be worse than in Los Angeles'	Comparison

Creating a clear line of argument (page 25)**Q7:**

The article employs a **chronological structure** initially. It begins by looking back to the post-war establishment of factory farming. The use of the past tense, and phrases like 'so factory farming marched on', 'became more and more intensive' and 'eventually there became' present the developments that factory farming has brought about as time has progressed. There is an implicit suggestion that things have grown worse as time has gone on. It ends with the writer's suggestion of what we should do in future.

In the final sentence, the writer advocates a return to 'the environmentally friendly, humane and healthy system we had and lost: the small mixed farm.' This phrase recalls the opening paragraph, in which she described how 'the mixed farm... was replaced by the huge factories we see today', creating a **circularity**. This structure neatly mirrors the writer's overall argument—that we should return to the way things were 50 years ago.

It could also be argued that the paragraphs are ordered in a **climactic hierarchy of importance**. They begin with the practical changes factory farming brought: lower production costs, intensive use of space, accelerated growth, consumer affordability. The writer clearly criticises each of these developments in turn. By the penultimate paragraph, though, the writer's criticisms become increasingly damning. As her language becomes more biting, more confrontational, she moves her focus to the morality of intensive farming. In the final paragraph, she delivers her ultimate condemnation: intensive farming must be rejected completely.

Finally, it might be argued there is a **ripple effect** pattern within the article too. It begins with the farms and animals themselves, moving out to the consumer of cheap food, then to all of society ('we have convinced ourselves...' and 'we need to act...').

Signpost words (page 27)**Q8:**

Adding	Contrasting
and	whereas
also	instead of
as well as	alternatively
moreover	otherwise
too	unlike
furthermore	on the other hand
additionally	conversely

Q9:

Cause and effect	Emphasising
because	above all
so	in particular
since	especially
therefore	significantly
thus	indeed
consequently	notably
hence	in fact

Q10:

Qualifying	Illustrating	Summing up
but	for example	in conclusion
however	for instance	finally
although	such as	last of all
unless	illustrated by	overall
except	as revealed by	in summary
as long as	in the case of	in short
if	in other words	to sum up

Analysing linking sentences (page 29)

Q11: d) this

Q12: b) British countryside

Q13: c) the way food is produced

Q14: d) powerful forces are pulling us in the opposite direction

Q15: c) such a scene

Q16: d) it is not far-fetched

Answers from page 31.

Q17: Paragraph 1: Intensive farming began enthusiastically 50 years ago.

Paragraph 2: People were initially pleased with the plentiful, cheap food that industrialisation brought.

Paragraph 3: Intensification has developed across all kinds of farming.

Paragraph 4: Fast production is key.

Paragraph 5: Intensive farming has changed our diets for the worse.

Paragraph 6: Intensive farming is immoral.

Paragraph 7: Intensive farming is damaging and must be stopped.

Counting main ideas (page 33)

Q18: There are **three** main criticisms made: the impact on socialising and bonding in the workplace; the disappearance of shared family viewing; the way it encourages us to binge-watch.

The ideas are structured and separated out by the repeated use of the word 'Gone...'

Q19: There are **two** main emotions conveyed here: shame and pride.

The paragraph is balanced around the phrase 'Yet, as time passed' which marks the division between the two emotions.

In your own words (1) (page 34)

Q20: Grass and hedgerows are not allowed to grow, and bees are brought in from the other side of the United States.

In your own words (2) (page 35)

Q21: Within the carefully managed orchards, there is an absence of native flora and fauna.

In your own words (3) (page 35)

Q22: Because there is nothing for them to live on, the number of birds is in steep decline.

End of Topic 2 test 1 (page 36)

Q23: b) False

Q24: b) False

Q25: a) True

Q26: b) False

Q27: a) True

Q28: a) True

Q29: a) She can recall every little detail of her prom

Q30: c) Proms are always a let down

Q31: c) Proms are outdated and artificial

End of Topic 2 test 2 (page 38)

Q32: Proms teach and reinforce unrealistic cultural and social norms.

Q33: Proms rarely live up to expectations in terms of their glamour and pageantry.

Q34: The writer thinks proms are a good way to teach young people that money cannot buy happiness.

Q35: The writer thinks proms —where old-fashioned ideas govern behaviour —are an accurate reflection of adult life.

Topic 3: Analysis**Identify the correct connotations (page 42)****Q1:** perfectly aligned**Q2:** disturbing**Q3:** sterile**Q4:** vital**Q5:** flaccid**Q6:** delicacies**Q7:** industrial**Q8:** desecration**Q9:** widespread**Q10:** nightmarish**Q11:** nauseating**Q12:** towering**Matching neutral and emotive terms (page 48)****Q13:**

government	regime
economic savings	cuts
changing	manipulating
freedom fighter	terrorist
injure	main
kill	slaughter
detained	banged up
correctional centre	jail
economic downturn	crash
focused	blinkered
remove	abolish

Matching emotive words and euphemisms (page 49)**Q14:**

cuts	downsizing
war	military intervention
poor	underprivileged
torture	enhanced interrogation
lied	misspoke
drunk	tired and emotional
died	passed away
accidental deaths	collateral damage
fat	big boned
the birds and the bees	sex
unemployed	between jobs

Identifying images (page 50)**Q15:**

- 'It may sound like the Garden of Eden but it is a deeply disturbing place' (line 6)
- '... they are pushed so grotesquely beyond their natural limit ...' (lines 14-15)
- '... threatened by a wave of intensification from America.' (line 18)
- 'Choosing to buy fewer imports would reduce the relentless pressure British farmers are under to churn out more for less.' (line 25)
- '... increasingly powerful forces are pulling us in the opposite direction' (lines 28-29)
- 'We have become addicted to cheap meat, fish and dairy products ...' (line 29)
- 'My journey to expose the truth ...' (line 35)
- '... to investigate the dirty secret ...' (line 35)
- 'I talked to people on the front line of the global food industry ...' (line 37)
- '... treadmill farmers trying to produce more with less' (line 38)
- 'Many had stories about their homes plummeting in value ...' (line 40)

Finding extended images (page 51)

Q16: Often the House of Commons more resembles a **three ring circus** than a place of serious debate. While the Speaker tries to exert **ringmaster-like pressure** on the **assembled acts**, behaviour regularly descends into chaos. Those in **the cheap seats** jeer and yell, waving papers in the air, **and clowning around**. The front benches —the party leaders and cabinet ministers —are often seen clapping **like performing seals**.

Q17: Scotland has long had a reputation **as the sickman of Europe**. While countries like Denmark, the Netherlands and Iceland are recognised around the world as healthy Northern European countries, **Scotland continues to wheeze and creak**. And that's with a national health service—usually a marker of a healthy society. **It's about time we were written a straight-talking prescription** telling us to put down the deep fried Mars Bar, slip on our trainers and get out into the fresh air. Without fundamental change, delivered quickly, **Scotland will continue to hobble along** behind our contemporaries, **coughing and spitting**.

Q18: For months afterwards, public opinion on the matter was **regularly stoked by inflammatory stories in newspapers** and **dangerous sparks let loose on social media**. Those close to the celebrity **tried to extinguish the rumours**, denying any inappropriate behaviour. Despite this, **they kept reigniting**.

Deconstructing images (page 51)

Q19: a) Simile

Q20: a) An orchard

Q21: c) Eden

Q22: b) Metaphor

Q23: a) Intensive farming

Q24: c) A wave

Q25: b) Metaphor

Q26: b) Farmers

Q27: a) Treadmills

Q28: b) Metaphor

Q29: c) Homes

Q30: b) Something falling

Choose the right qualities for the image (page 54)

Q31: a) Relevant

Q32: a) Relevant

Q33: b) Not Relevant

Q34: a) Relevant

Q35: b) Not Relevant

Q36: b) Not Relevant

Q37: a) Relevant

Q38: a) Relevant

Q39: a) Relevant

Q40: a) Relevant

Q41: b) Not Relevant

Q42: a) Relevant

Q43: a) Relevant

Q44: a) Relevant

Q45: b) Not Relevant

Q46: a) Relevant

Q47: a) Relevant

Q48: b) Not Relevant

Q49: a) Relevant

Q50: a) Relevant

Punctuation marks activity (page 59)

Q51:

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 clauses in a sentence.

, , or — or () Parenthesis

? Question mark

" " or ' ' Inverted commas

! Exclamation mark

... Ellipsis

: Colon or — Single dash

; Semi-colon

. Fullstop

, , or — or () Parenthesis

Identify the sentence type (page 60)

Q52: b) Statement

Q53: d) Command

Q54: h) Question

Q55: e) Rhetorical question

Q56: f) Minor sentence

Q57: c) Exclamation

Q58: a) Long sentence

Q59: g) Short sentence

Identify the sentence pattern (page 64)

Q60: c) Repetition

Q61: d) List

Q62: e) Anticlimax

Q63: f) Parallel structure

Q64: a) Alliteration

Q65: e) Antithesis

Q66: b) Polysyndetic list

Q67: d) Asyndetic list

Q68: f) Tricolon structure

Explaining function and effect (page 70)

Q69: b) emphasise the procedures the cows went through, making this type of farming seem like a cold and uncaring experiment on animals.

Q70: a) uses the final sentence to emphasise the contrast between these cows and the environment with which we would normally associate them.

Q71: b) in the sentence 'Crammed . . . antibiotics.'. This highlights the atrocious conditions in which the cows are kept.

Positive and negative tones activity (page 73)**Q72:**

Positive	Negative
Intimate	Acerbic
Celebratory	Contemptuous
Happy	Cynical
Grateful	Hectoring
Enthusiastic	Scathing
Lighthearted	Pedantic
Friendly	Menacing
Sympathetic	Accusatory
Optimistic	Outraged
Excited	Pessimistic

Identifying different tones (page 74)**Q73:**

The impact of intensive farming certainly deserves some consideration.	Neutral
Intensive farming has brought a new dawn of plenty. Could this be the end of the global food crisis?	Optimistic
One cannot help but be upset by the conditions animals must endure as a result of intensive farming.	Sympathetic
How dare the big agri-businesses try to justify such suffering and cruelty on economic grounds!	Outraged
Long gone are the days when free-range was the norm, and farmers were respected members of the community, not just faceless middle managers in a supply chain.	Nostalgic
Maybe it's time you weighed up the small savings in your shopping basket against the considerable distress factory farmed animals are put through. Maybe it's time you did the right thing, and refused to accept animal cruelty in the a few measly extra pennies in your pocket.	Hectoring
We should loudly applaud the scientific advancements that mean that even in the harshest conditions —flood, drought, pestilence —the boffins have found a way to make secure food sources around the world. In a world of uncertainty, these developments are something to cheer about.	Celebratory

Identifying language features that create tone (page 76)**Q74:**

The impact of intensive farming certainly deserves some consideration.	formal register; statement
Intensive farming has brought a new dawn of plenty. Could this be the end of the global food crisis?	question mark; positive word choice; imagery
One cannot help but be upset by the conditions animals must endure as a result of intensive farming.	emotive word choice; inclusive pronoun
How dare the big agri-businesses try to justify such suffering and cruelty? And on economic grounds!	question mark; exclamation mark; emotive language
Long gone are the days when free-range was the norm, and farmers were respected members of the community, not just faceless middle managers in a supply chain.	contrast; inversion; past tense
Maybe it's time you weighed up the small savings in your shopping basket against the considerable distress factory farmed animals are put through. Maybe it's time you did the right thing, and refused to accept animal cruelty in the a few measly extra pennies in your pocket	contrast; direct address; emotive word choice
We should loudly applaud the scientific advancements that mean that even in the harshest conditions —flood, drought, pestilence—the boffins have found a way to make secure food sources around the world. In a world of uncertainty, these developments are something to cheer about.	positive word choice; list; inclusive pronoun

End of Topic 3 test (page 78)**Q75:** Burning bright**Q76:** Acuity**Q77:** Gruelling**Q78:** Ennui**Q79:** Script

Q80:

Promise and spectacle	Reality and disappointment
extravagant corsage	inelegant scramble
ballgowns	uncomfortable outfits
fancy cars	papier-mâché
taffeta frocks	chintzy glow
sequined handbags	bad skin
glamour	heartbreak
arriving by helicopter	math teacher is your chaperone

Q81: b) The image suggests the memories are vivid.**Q82:** a) The image suggests being enslaved and controlled by money.**Q83:** c) The image suggests the total destruction of his desires.**Q84:** a) The image suggests behaving in a predetermined manner.**Q85:** a) The writer uses a colon to introduce a list of all the specific details she can still remember.**Q86:** b) The writer uses a semi-colon to create a contrast, illustrating how her feelings towards her mother's attitude have changed over time.**Q87:** a) The writer uses a colon to introduce an explanation of why proms offer a taste of adult life.**Q88:** b) Self-deprecating**Q89:** a) Cynical**Q90:** e) Mocking**Q91:** c) Pessimistic**Q92:** d) Sarcastic

Topic 4: Evaluation**Evaluating the introduction activity (page 89)**

Q1: The repeated use of the personal pronoun 'I' reinforces the anecdote used by the writer as she recounts her visit to Central Valley.

Q2: The use of statistics: 'a million almond trees', '700,000 acres', 'two million dairy cows', 'six billion dollars' worth of milk a year.'

Q3: Use of the word 'vision' suggests not current reality, but a picture being painted about the possibilities that lie in the future; 'may look one day' reinforces this.

Q4: Provides positive word choice and listing: 'sweet air', fields of pomegranate, pistachios, grapes and apricots'

Evaluating supporting detail activity (page 89)

Q5: British farming is already being transformed by processes adopted from America.

Q6:

1. There are fewer bees.
2. Fewer bees negatively affects harvests.
3. Hedgerows, which support many creatures, are also falling in numbers.
4. There is not enough for birds to eat.
5. Some species of birds have almost disappeared.

Q7:

- Using five examples in a row emphasises the number of problems the countryside faces.
- The word choice of 'disappearing' suggests mystery, and that the loss of bees is not yet fully understood; it also suggests the loss is unnatural.
- 'vital habitats' is contrasted with 'sterile' —in other words, life (vital) is contrasted with lack of life (sterile).
- The examples show how different types of wildlife are being affected; this is not just affecting one species.
- Statistics dramatically illustrate how serious the changes in the countryside are.

Q8:

- 'the front line' —imagery suggests that these changes affect people much as a war does.
- 'treadmill farmers' —imagery creates a picture of farmers having to work harder and harder but never making an progress forward.
- 'plummeting' —imagery suggests that those living near to industrial farms are losing huge amounts of money
- The writer also makes it clear that industrial farming negatively affects people who live nearby such facilities, even those who are not involved in the industry.
- The climactic list expresses the idea that intensive farming impacts people in many different ways.

Evaluate the conclusion activity (page 90)**Q9:**

- The writer describes the proposal for the mega-dairy in Lincolnshire.
- The writer illustrates that the mindset of some British farmers has changed and they believe animals should be managed differently.
- The writer asserts that British livestock is already being farmed indoors.

Q10: The writer talks about 'mega-dairies' and 'dairies expanding' which connects back to the idea of 'two million dairy cows' and 'six billion dollars' worth of milk a year'.

Q11: 'creep', 'behind closed doors' and 'disappeared' suggest that the changes are secretive and sinister.

Q12:

- The writer suggests that the idea of intensive farming in Britain is 'not far-fetched' —it is rooted in reality; it is not beyond imagination.
- The government appears to support these changes; she uses the present tense when describing the attitude of the government, suggesting it is happening today.

End of Topic 4 test (page 92)**Q13:**

- Establishes the core issue that the article is built on: the 'before' and 'after' connected to intensive farming.
- Sets up her belief that intensive farming is a dated concept, using 'The founding fathers ...', '... at the time', '... half a century ago' and 'The post-war government ...'
- Sets up her criticism of intensive farming through the juxtaposition of 'farm' and 'factories'.

Q14:

- It exemplifies the success of the early advocates in producing 'fast food' ('once an occasional treat, now the most popular meat in Britain'; 'from egg to take-away in seven weeks'; 'less than half of their pre-war lifespan'; 'bred and fed to reach edible size a few short weeks or months.').
- It demonstrates the shocking effects of intensive farming ('from egg to take-away in seven weeks'; 'less than half of their pre-war lifespan'; 'bred and fed to reach edible size a few short weeks or months'; 'worn out from overproduction of eggs').

Q15:

- 'scientifically proven' —suggests the veracity and objectivity of her argument.
- list adds to her argument, widening out to include other examples of the damage caused by intensive farming.
- Provides a list of solutions to the problems outlined in the passage.
- Repetition of 'We' suggests the idea of a collective responsibility.
- Repetition of 'We need' to suggest urgency and a call to action.
- Reference to 'small mixed farm' in the final sentence recalls the introduction.
- Positioning of 'small mixed farm' at the end of the passage lends her solution emphasis.

Topic 5: The comparison question**Preparing to answer the comparison question activity (page 95)****Q1:**

Paragraph 1:	scale/size/abundance of farm
Paragraph 2:	farm is unnatural
Paragraph 3:	extends idea farm is unnatural with example of cruelty to cows
Paragraph 4:	British farming beginning to change; detrimental impact on nature
Paragraph 5:	Government policy to buy local
Paragraph 6:	Food produced is cheap so desired by consumers; price impacts quality and welfare
Paragraph 7:	International problem; affects more than just farmers
Paragraph 8:	Extends idea farm is unnatural; examples of ugliness, smell, pollution
Paragraph 9:	Continuation of paragraph 8
Paragraph 10:	Change is happening unnoticed, unobserved; idea of conflict

Q2:

Paragraph 1:	intensive agriculture has replaced small-scale farming
Paragraph 2:	intensive farming allows for cheaper food, more readily available produce; impact on workers
Paragraph 3:	system increasingly intensive
Paragraph 4:	production quicker; impact on welfare
Paragraph 5:	cheap produce influenced diet; negatively affected health
Paragraph 6:	intensive farming unethical; justifies cruelty
Paragraph 7:	wider effect on nature; call for change

Identifying areas of agreement and disagreement activity (page 95)**Q3:**

1. Abundance/huge scale
2. Influences the consumer
3. Impacts on neighbours/workers
4. Unnatural
5. Causes animal cruelty
6. Impact on the environment
7. Should be resisted

Structuring your answer activity (page 98)**Q4:**

- Passage one says that wildlife populations, in particular those of bees and birds, are in steep decline
- Passage two agrees and says that waterways are being polluted as a result of large scale farming.

Q5:

- Passage one says that the farms are enormous, using the example of Central Valley in California where millions of cows are farmed and millions of trees are grown.
- Passage two agrees and says the facilities are huge and, as an example, that a hundred thousand chickens can be farmed in one indoor facility.

Q6:

- Passage one says that intensive farming is not inevitable and that there are other ways to produce food that everyone can afford to buy; she uses Central Valley as a warning to British consumers.
- Passage two agrees and says that there are many things 'We need' to do; she speaks with an urgency and lists all the ways we can resist such change.

Topic 6: Exam skills**Understanding the exam paper activity (page 101)**

Q1: a) U

Q2: b) A

Q3: b) A

Q4: a) U

Q5: a) U

Q6: b) A

Q7: a) U

Q8: c) E

Q9: d) C

End of Topic 6 test (page 107)

Q10: b) 30

Q11: c) 90 minutes

Q12: c) Annotating

Q13: a) Skimming

Q14: b) Scanning

Q15: b) False

Q16: a) True

Q17: b) False

Q18: b) False

Q19: b) False

Q20: a) True

Topic 7: Practice Papers

Practice paper 1: Katie Hopkins (page 110)

Q1: *Possible answers include:*

Sentence structure

- *semi-colon* —emphasises the contrast between 'politics' and 'complicated coups';
- '*...not ...but...*' —emphasises the contrast between 'complicated coups' and 'bland decisions';
- **contrasting alliteration** —'*complicated coups*' and '*bland ...beige*' —emphasises the contrast.

Word choice

- '*bland*' suggests boring, humdrum, mundane;
- '*beige*' suggests boring, humdrum, mundane;
- '*meeting rooms*' suggests bureaucratic, paper shuffling, officious, administrative decisions.

Q2: *Possible answers include:*

- she is **incredulous** or **critical** etc (1). (No mark for simply 'disagrees').

Sentence structure

- *dash* —introduces an expansion of all the reasons why the decision would not be effective;
- *list* —suggests all the very significant reasons people become refugees;
- '*... never ... do not ... nor do they*' —repeated use of negatives reinforce her dismissal of the decision;
- positioning of '*Nor ...*' at the start of the sentence —lends emphasise to her rejection of the decision.

Tone

- flippant/sarcastic/dismissive and deliberately incongruous use of '**heard good things about its coastguard services**' and/or '**safety features have had their funding cut**' —as if the migrants are picking and choosing from a catalogue.

Marks will depend on the quality of comment on appropriate language feature(s).

2 marks may be awarded for reference plus detailed/insightful comment; 1 mark for reference plus more basic comment; 0 marks for reference alone.

Q3:a) *Any two of:*

- only thought about in terms of what they add to the financial growth of the country/what they cost the country ('how much they grow the economy or take from it, how much wealth they create in student fees or investment');
- thought to drive down salaries ('what they do to wages');
- their work ethic is seen as damaging / too keen ('pesky hard work');
- seen as a resource to be taken advantage of ('willingness to be exploited');
- seen as a resource to be used when needed and discarded when not ('to attract or repel');
- migration is seen as a political problem to be negotiated ('tango between economic and political expediency');
- migrants are not valued for themselves, as people ('no innate value');
- politicians feel that simply providing refuge has no political currency ('no pride in representing the country that is safe and generous enough to offer a haven');
- migrants are only valued if they have skills or savings (Refugees, arriving with nothing, are worth nothing').

b) *Any two of:*

- *list/parallel structure* —emphasises the relentlessness of our focus on the economic value of migrants;
- *colon* —introduces expansion on the 'innate value' ignored by this 'worldview' i.e. being generous;
- *repetition of 'no/nothing'* —emphasises the paucity/hollowness /negativity of a purely economic view of migrants;
- short sentence (*'Refugees. . . worth nothing'*) —create a blunt, damning tone.

Word choice

- '*something*' suggests a disregard, flippancy;
- contrast (*'attract or repel' . . . 'economic and political expediency'*) suggests the issue is toyed with; attitude fluctuates; lack of consistency;
- '*safe and generous enough*' implies these qualities should to be aspired to.

Q4: *Glosses of two:*

- whether Katie Hopkins is a 'character' created to shock ('a *construct of its owner*');
- only says what she says in order to create publicity and profit ('an *entertainment turn spun out for money*');
- whether she genuinely holds such deeply unpleasant views ('a *real person with an antisocial personality disorder*').

Q5: *Possible answers include:*

Sentence structure

- '*... no joke ... We are not ... It is not ... I'm not ...*' —succession of negatives/parallel structure emphasise her outright rejection of other arguments;
- '*giving her what she wants*' —inverted commas suggest this is an argument she has heard a lot from other people; she clearly refutes this;
- '*It is not a joke when people start talking like this.*'/'*It is not a free speech issue*' —short sentences act as clear and forceful rebuttals to counterclaims that Hopkins should be allowed to say what she likes;
- '*I'm not saying ... : I'm saying ...*' —balanced structure created by colon presents declaratively what her argument is not, and then what it is;
- '*Articulate ... Stop Start*' —command structure —her demand that this is what we must do;
- parenthesis —'*... , the human empathy, ...*' —inserts what she feels is most important;
- '*Stop ... Start*' —parallel structure to make clear what must come to an end and what we must begin doing.

Word choice

- '*no joke*' —no time to laugh about it, must be taken seriously now;
- '*make manifest*' —suggests loud and clear, spread widely, spoken about everywhere;
- '*disgust*' —suggests horror, revulsion, antipathy;
- '*fight her*' —suggests tackling the issue, not allowing her to get away with it, forcing the issue;
- '*Articulate*' —suggests intelligent discussion, debate, progressive thinking;
- '*fellowship*' —suggests togetherness, joint purpose, a common goal;
- '*human empathy*' —fundamental compassion, something utterly intrinsic to the human condition;
- '*important*' —significant, they matter, worth discussing;
- '*everybody's life*' —suggests all human life is valuable, everyone matters, all should be cared for;
- '*cherishable*' —dear, valuable, important;
- '*anything*' —suggests everything/everyone is valued, everything/everyone should be included, no parameters to the way we value life.

Q6: Possible answers include:

Tone

- uncertainty, doubt, helplessness, confusion, guilt (1).

Sentence structure

- *series of questions* suggest she doesn't know how to respond to Hopkins' outburst, and/or the bigger issue of the migrant crisis;
- *repetition of 'Are we ...'* suggests she doesn't know how to respond to Hopkins' outburst, and/or the bigger issue of the migrant crisis;
- *repetition of 'so much ...'* suggests feeling overwhelmed by the issue;
- *repetition/parallel structure of 'I didn't ... I've never'* suggest introspective guilt at her lack of action;
- *listing* —all the things she could have done but failed to do;
- *series of statements followed by a question* suggests her inaction prevents from having any authority on the matter. Climactic positioning of final question emphasises this.

Word choice

- '*luxurious*' suggests indulgent, selfish, self-gratification;
- '*meaningless*' suggests empty, pointless, vacuous, purposeless;
- '*ding-dong*' suggests superficial argument, not serious, flippant;
- '*manufacture*' suggests artificial, generated, created;
- '*so far removed*' suggests disconnected, at a safe distance, to not understand, no true sense of something;
- '*real peril*' suggests genuine threat, danger to life and limb;
- '*fresh loss*' suggests very recent, too early to make sense of;
- '*collective guilt*' suggests common responsibility, shared sense of impotence;
- '*even*' intensifies how little she did, that the simplest thing was not attempted;
- '*solidarity*' suggests on the same side, shared goals, common cause, common humanity;
- '*beaten up*' suggests suffering, injustice, thuggery.

Contrast

- '*manufactured conflict ... real peril*' suggests the difference between superficial, vacuous arguments stirred up at home and the genuine danger others are in.

Imagery

- '*feeding off ...*' —thriving or being nourished by the arguments; parasitic; exploitative;
- '*ding-dong*' —senseless toing and froing of the argument; empty sounds;
- '*manufacture conflict*' —the argument as a product, made to entertain/for money.

Q7:

- They are easy to talk about (1);
- but almost impossible to live up to through our actions (1).

Q8: *Possible answers include:***Ideas**

- the writer responds clearly to those who suggest we should stay quiet in the face of provocation;
- she provides the words that she knows we have to live up to, no matter how hard that might be —referencing the previous paragraph;
- she links back to the title and the earlier reference to Rwanda where the world stood back and allowed dreadful things to happen;
- she refers again to the idea that all lives are valuable;
- she admits that even when we can only do a little —in reference to her sense of confusion and impotence about how to really respond —we should still do it;
- she answers the question about whether silence is the only respectful response;
- the final sentence is effectively a call to arms to speak out about the situation —which is what the article as a whole is doing.

Language**Sentence structure**

- *'Because...'* —starts the sentence with the connective as she begins to ramp up her powerful reasons for speaking out, links back directly to the previous questions;
- repetition of *'people knew ...'* —asserts we already know right from wrong, we already know what we need to do, perhaps we just need to be reminded. Also suggests the number of awful events we have silently witnessed already.

Word choice

- *'barbarous'* —suggests savage, brutal, inhumane;
- *'outraged'* —suggests driven to fury, provoked desperate anger;
- *'the conscience of mankind'* —suggests the most essential and human part of us, what separates us from animals;
- *'innate dignity'* —suggests intrinsic goodness, honesty, self-worth;
- *'human family'* —suggests connectedness, sense of shared humanity;
- *'all members'* —suggests equality, fraternity, valuing all equally.

Tone

- elevated quality of the final paragraph —a rallying call; has moved out from the argument about Hopkins and looks philosophically at the situation;
- restatements of certainty; again confident of what must be done in contrast to the paragraph immediately before which is full of questions.

Q9:

	AREA OF AGREEMENT	PASSAGE ONE	PASSAGE TWO
1	The scale of the migrant crisis	<ul style="list-style-type: none"> only 28 out of a possible 700 were saved from the latest sinking 	<ul style="list-style-type: none"> lists the hundreds who have died between Africa and Italy
2	That migrants have many good reasons for seeking refuge	<ul style="list-style-type: none"> Refugees will continue to seek refuge despite cuts to rescue boats, because they are fleeing from terrible conditions in their own countries 	<ul style="list-style-type: none"> those killed in the Med are fleeing 'war, poverty, or Isis, or violence' Nobody would attempt the crossing unless the alternative was worse
3	Migrants are viewed in economic terms	<ul style="list-style-type: none"> Refugees have no worth besides their impact on the economy 	<ul style="list-style-type: none"> Asylum seekers are forbidden to work, and given meagre state benefits
4	Migrants are dehumanised	<ul style="list-style-type: none"> Katie Hopkins descriptions of migrants as cockroaches The similarities with language used during the Rwandan genocide 	<ul style="list-style-type: none"> guards at asylum centres treat migrant inmates appallingly the benefits given to asylum seekers force them to choose between hygiene and food Asylum seekers are forced to present evidence of their case that is demeaning and deeply personal

	AREA OF AGREEMENT	PASSAGE ONE	PASSAGE TWO
5	Governments behave based on their own self-interest	<ul style="list-style-type: none"> Political parties are not interested in doing the right thing, only managing the problem 	<ul style="list-style-type: none"> The 'Mare Nostrum' rescue service was suspended because governments were unwilling to be seen by their anti-immigration citizens as supporting migrants Claims governments followed public attitude that sees dead refugees as more acceptable than allowing immigrants into their country Labour used a pledge about curbing immigration as a marketing slogan
6	Katie Hopkins is not the main problem	<ul style="list-style-type: none"> We should blame the media outlets that employ Hopkins and give her a voice 	<ul style="list-style-type: none"> Hopkins' words have not physically caused harm, but politicians have (by cutting 'Mare Nostrum') The hatred directed at Hopkins should be focused on the government
7	There is complacency / More must be done to help	<ul style="list-style-type: none"> People are distracted from the real issue by the debate over how best to respond to Hopkins Writer questions her own inaction in the face of the crisis 	<ul style="list-style-type: none"> Nobody protested when abuse of asylum seekers was reported at Yarl's Wood

Practice paper 2: Attention and distraction (page 115)**Q10:**

- Making money (1);
- from attracting/distracting people for a short time (1).

Q11: Possible answers include:

Word Choice

- *'threatening'* suggests learning is in danger, peril, jeopardy;
- *'edutainment'* implies a dilution of intellectual rigour;
- *'celebrating performance and storytelling (over factual accuracy)'* suggests the glorification of superficiality;
- *'invites us'* suggests a knowing encouragement; deliberate solicitation;
- *'actually'* suggests that watching is more important, and dwelling on selecting a movie is trivia;
- *'infinite'* suggests an unending array of distractions;
- *'cascade'* suggests a deluge, torrent, capable of drowning us; one video leads to another endlessly;
- *'procrastinate in style'* suggests the glamourising/glorification of laziness.

Sentence Structure

- *'edutainment'* —inverted commas creates critical/mocking tone;
- *'TED talks are threatening... Netflix invites us... Youtube provides...'* —parallel structure suggests the number and/or intensity of distractions vying for our attention;
- *'learning/edutainment... performance and storytelling/factual accuracy... selecting/actually watching'* —series of contrasts emphasises the (number of) negative changes caused by technology, away from the meaningful towards the frivolous.

Q12: Possible answers include:

Us

- there is a surplus of sensory information (*'information over-load... non-stop media bombardment'*); (1)
- being distracted damages us (*'distraction is destruction'*); (1)
- we must teach ourselves to ignore our surroundings (*'what's adaptive today is the ability to ignore our distracting environments'*); (1)
- focussing takes effort (*'the only recipe for focus is discipline and self-control'*). (1)

Our evolutionary ancestors

- there was less information competing for their attention; (1)
- being distracted by their surroundings was advantageous (*'rewarded for absorbing as much of their sensory surroundings as they possibly could'*); (1)
- paying attention to surroundings helped them evolve (*'what's adaptive today...'*). (1)

Q13: Possible answers include:

- *'information overload'* suggests information has become a burden too great to cope with;
- *'(non-stop media) bombardment'* suggests that we are defenceless against the information that is constantly assailing us;
- *'distraction is destruction'* suggests that distractions cause us irreparable damage;
- *'the only recipe for focus is discipline and control'* suggests we need a plan or strategy to combat distraction;
- *'the distraction economy'* suggests that distraction has become something to be traded, or sold to the highest bidder;
- *'real war'* suggests a battle is being fought between advertisers and consumers;
- *'if attention is the new currency'* suggests attention has no value but its potential monetary worth to advertisers.

Q14:

- *'attention is the new currency of the digital economy'* links back to the preceding paragraph and the theory of an *'attention economy'* (1); *'what are consumers getting in return'* introduces the next paragraph which answers the question by describing the erosion of our attention spans and behaviour like ADHD. (1)

or

- Marks a shift from focusing on the advertisers and online companies discussed in the previous paragraphs (1), towards the impact on consumers/people. (1)

or

- Moves from focusing on the wider economical/technological context (1), to look at the physical/psychological human impact. (1)

Q15: Glosses of three:

- causes a self-fulfilling spiral whereby distractions create short attention spans, which are then catered to with yet more distractions (*'producing a vicious circle'*); (1)
- has a damaging effect on how we behave, making it difficult to moderate our concentration (*'causes ADHD-like behaviours, such as impulsivity and boredom'*); (1)
- takes up more of our time and focus than we can afford (*'creates a poverty of attention'*); (1)
- prevents us from fully taking advantage of the benefits of technology (*'instead of reaping the benefits of the digital revolution. . .'*); (1)
- prevents us from discerning useful information from useless information, thus inhibiting learning (*'... we are intellectually deprived by our inability to filter out sensory junk in order to translate information into knowledge'*); (1)
- makes it possible to access a huge amount of information (*'we are collectively wiser, in that we can retrieve all the wisdom of the world in a few minutes'*); (1)
- robs us of the means and/or inclination to take advantage of the information available (*'but individually more ignorant, because we lack the time, self-control, or curiosity to do it'*). (1)

Q16: Possible answers include:

Word Choice

- '*consumed/consumes*' suggests being destroyed (as by fire or disease);
- '*degradation*' suggests an irreparable breaking down, erosion;
- '*deprived*' suggests an unnatural deficit is being created;
- '*wealth/poverty*' contrast emphasises the inverse correlation between information and attention;
- '*reaping the benefits/deprived*' contrast emphasises we are experiencing the opposite of what we should expect;
- '*wisdom of the world/individually more ignorant*' contrast/alliteration emphasises the trade-off leaves us personally less intelligent.

Imagery

- '*bombardment*' suggests an assault, attack, war;
- '*digital withdrawal*' suggests an addiction to digital distractions, like a drug;
- '*wealth of information...poverty of attention*' metaphor emphasises the cost of increasing access to information technology;
- '*(sensory) junk*' suggests worthless clutter, bad for our health (cf. 'junk food').

Sentence Structure

- '*Hence*'/ '*Thus*' / '*As a result*' at start of consecutive sentences, implies an inevitability, or progression of unforeseen consequences;
- Parenthesis ('*in that...*') qualifies the idea that we are wiser;
- Balanced sentences ('*reaping...deprived*'; '*collectively wiser...individually more ignorant*') draws attention to how the problems outweigh the (potential) benefits;
- Tricolon/list ('*lack the time, self-control, or curiosity*') emphasises how much our lack of attention strips us of.

Q17:

- Prioritising immediate, quick thinking (1) over careful, deep thought. (1)

Q18: Possible answers include:

- 'Some scientists' and the use of quotation from Professor David Meyer and tech writer Linda Stone mirrors the use of professional opinion cited throughout the article / lends authenticity to the writer's argument and reaffirms his stance;
- the analogy between distraction and the tobacco industry neatly summarises the key idea of the passage—that the distraction economy is a growing problem;
- writer strikes a balanced tone ('some scientists. . . although this may be an overstatement. . .');
- emphatic language ('clear. . . dramatically') lends weight to the writer's main idea;
- the quoted oxymoron ('continuous partial attention') echoes the many contrasts and parallels built up throughout the passage (abundance of information/deficit of attention; wealth/poverty; attention/distraction; intelligence/ignorance);
- direct address to reader ('Thank you for giving me yours') leaves the reader considering their own attention in relation to the article's points;
- oxymoron and meta-textual direct address to the reader both create a humorous/light-hearted conclusion to a passage that has otherwise been relatively serious.

Q19:

	AREA OF AGREEMENT	PASSAGE ONE	PASSAGE TWO
1	There are an increasing number of distractions designed to catch our attention	<ul style="list-style-type: none"> • Examples of Facebook, Tinder, BuzzFeed, TED Talks, email, Spotify, text messaging, WhatsApp • Statistics show we are using technology for many hours every day, often on multiple screens at a time • 'non-stop media bombardment' 	<ul style="list-style-type: none"> • example of Dunkin' Donuts aromitizer on bus • description of airport and hotel crammed with adverts
2	Our attention is valuable	<ul style="list-style-type: none"> • 'attention is valuable' • 'attention is limited and precious' • Michael Goldhaber's definition of the 'attention economy' • Tiziana Terranova's explanation of how increasing scarcity makes it increasingly valuable 	<ul style="list-style-type: none"> • idea that attention should be protected like water or area; an 'attentional commons' • calls our attention a 'limited resource' • compares the exploitation of attention to the 'transfer of wealth'
3	Companies are exploiting our attention for their own gain	<ul style="list-style-type: none"> • 'marketers are at last coming to terms with the attention economy: the battle for monetising ephemeral interests' • says companies are fighting to catch customers' attention 'even for a few seconds' 	<ul style="list-style-type: none"> • describes the exploitation of attention as an act of commercial greed; comparison with dumping toxic chemicals • says 'attention has been monetized' • calls advertisers 'attention-colonizers' • suggests that silence to think can only be afforded by the wealthy; example of airport business lounge

	AREA OF AGREEMENT	PASSAGE ONE	PASSAGE TWO
4	We can become addicted to distraction	<ul style="list-style-type: none"> • explanation of the 'vicious cycle' • examples of ADHD-like symptoms during 'digital withdrawal' when separated from technology for a long time • causes physiological changes to the brain 	<ul style="list-style-type: none"> • suggests that distractions cannot be ignored because our brains are wired to pay attention • reference to slot machine study;
5	We need to fight distraction and train our attention to be more focused	<ul style="list-style-type: none"> • calls it a 'crisis' • says 'distraction is destruction' • describes a 'war' over concentration • comparison with evolutionary ancestors who needed to pay attention to everything around them suggests that we need 'discipline and self-control' to do the opposite 	<ul style="list-style-type: none"> • also calls it a 'crisis of attention' • calls for 'attentional commons' • says that we need 'self-discipline' to master technology's distractions • makes a plea to those with influence over designing public space • final sentence: 'we may have to fight hard to keep things that way, though'
6	The situation is perhaps not as grave as some might suggest	<ul style="list-style-type: none"> • 'Some scientists take a fatalistic outlook on this. . .' • 'although this may be an overstatement. . .' 	<ul style="list-style-type: none"> • Writer says he is not calling for 'draconian regulations'; nor does Crawford's book. • In the final paragraph, the writer notices there are many places unaffected by intrusive distractions.

Practice paper 3: Food and diets (page 121)**Q20:**

- The people he spoke to refused to believe Scottish food could be good; (1)
- he had just come from a Scottish restaurant serving delicious food. (1)

Q21: *Any two of:*

- use of humour engages the reader's interest; (1)
- establishes an upbeat tone, reflecting the article's title; (1)
- establishes a personal, informal tone continued throughout the passage; (1)
- anecdote establishes idea of a 'debate/argument' around food/eating, mirrored later in the passage by the debate around clean eating; (1)
- introduces the idea that people are willing to make pronouncements about food despite being ill-informed (*'an interrogation led, I later learned, by those that had never visited my country'*) returned to later in the article (Belle Gibson/Hemsley sisters). (1)

Q22: Possible answers include:

Word choice

- '*honoured*' —held in high regard, worshipped;
- '*celebrated*' —widely admired, publicised, revered, held in high regard;
- '*feted*' —widely acclaimed, publicised, talked about;
- '*latest*' —implies there have been many already;
- alliteration ('*processed...prohibited; sugars...shunned; gluten...grains gone*') —catchy, slogan-like, mantra-like;
- '*inspired*' —suggests people have been motivated and engaged;
- '*mode*' —a fashion or fad;
- '*goddesses*' —idolised, worshipped, revered;
- '*bestselling*' —commercially popular;
- '*advancing*' —evolving, growing, continuing into the future;
- '*aesthetic*' —beautiful, admired, pleasurable;
- '*adored*' —love, respect, worship, veneration;
- alliteration ('*aesthetic adored by A-list actors, feted by the fashionistas*') —emphasises the extent of the popularity.

Imagery

- '*wield (the greatest power)*' —suggests influence, supremacy, authority;
- '*love affair*' —suggests obsession, adoration, infatuation;
- '*sent down from Olympus...mere mortals...goddesses*' —suggests something divine, spiritual, mythic, all-powerful, sublime.

Sentence Structure

- Tricolon/list ('food, cooking and the chef'; 'honoured, celebrated and feted') —emphasises the extent of the popularity/praise;
- Tricolon/list/parallel structure ('processed foods...grains gone') —suggests the principles of clean eating have been embraced;
- Inversion —emphasises the continuing success of the Helmsley sisters in the past ('*behind them*') and future ('*starting this week...advancing*').

Q23: *Glosses of three:*

- it fails to live up to its promise; is misleading (*'gives false hope'*);
- it has become dogmatic (*'wellness evangelism'*);
- it is often based on testimony rather than evidence (*'evangelism/bad science'*);
- it can lead to bad/dangerous advice (*'please be cautious'*);
- it can be physically damaging (*'your health is too precious to lose'*);
- it is a craze/fashion (*'fad'*);
- it may based on unproven ideas (*'conjecture'*);
- it is poorly researched, not founded on valid principles (*'bad science'*).

Q24:

- *'The woman that bakes might have a point'* links back to Ruby Tandoh's warning about those who make claims about wellness (1); and looks forward to the example of Belle Gibson's dubious claims. (1)

or

- Marks a shift from looking at the popularity of food and fads (1) to the consequences and dangers. (1)

or

- Marks change in tone, from light-hearted (1), to serious and cautionary. (1)

or

- Moves from quoting/describing others (1) to personal opinion/exhortation. (1)

Q25: Possible answers include:

Word choice

- '*sizeable (minority)*' —suggests a significant number of men are affected;
- '*blighted*' —a plague, disease, affliction;
- '*dysfunctional relationship*' —damaged, dangerous, unable to live normally;
- '*overcome*' —suggests the condition is a hurdle or obstacle;
- '*(never fully free themselves of its) shackles*' —permanently imprisoned, limited, confined by their condition;
- contrast between what food should be (*'fundamentally fulfilling... paramount of pleasures'*) and the reality for many (*'stick to beat... eating disorders... blighted... dysfunctional... shackles... lifelong challenge'*).

Imagery

- '*a stick that some folk beat themselves with*' —food has become a weapon, torture device, source of suffering.

Sentence structure

- climactic sequence of statistics —highlights extent/rapid rise of eating disorders;
- parenthesis —adds conjecture that problem may really be even bigger than officially reported.

Q26: Possible answers include:

Tone

- disbelief, consternation, outrage, incredulity, bewilderment, indignation, confusion.

Sentence structure

- alliteration (*'profound pressure/eternal expectation/constant comparison'*) —emphasises the level/variety of scrutiny that young women are under;
- intensifying adjectives (*'profound... eternal... constant'*) —emphasises the enormity of the pressure that young women are under;
- list (*'the profound pressure, the eternal expectation, the constant comparison'*) —emphasises the level/variety of scrutiny that young women are under;
- minor sentences (*'Six. Fat.'*) —the abrupt nature of the sentence structure emphasise his shock;
- juxtaposition (*'Six. Fat'*) —the absurdity of the situation/the age of the girls and their concerns about their weight is made clear;
- (rhetorical) question (*'Where is that coming from?'*) —underlines his bewilderment.

Word choice

- *'profound'* suggests significant, deep rooted, overwhelming;
- *'eternal'* suggests age-old, permanent, endless;
- *'constant'* suggests no pause, no respite ever;
- *'contend'* suggests doing battle, having to juggle, having to triumph over.

Q27:

- It brings happiness (*'food is joy'*);
- it is integral to our lives; it is central to many of life's milestones (*'we raise families... we fall in love... we enact business... we build out lives around food'*).

Q28: Possible answers include:

- short sentences ('I'm all for healthy eating'... 'But food is joy') —emphasise the writer's impartial, even-handed approach to the issue.
- repeated use of statements —lends rhetorical emphasis; creates assertive tone;
- contrast/parallel structure/balanced sentence —lends emphasis;
- alliteration ('food fads... detriment and damage') —emphasises his central argument;
- makes use of alliteration, a prominent feature of the whole passage;
- emotive language ('indulge... detriment and damage... visited upon so many') —concludes the passage with a strong persuasive appeal;
- moves from personal/singular ('I'm') to wider/plural perspective ('We');
- climactic structure, ending with his most important point that food fads are dangerous.

Q29:

	AREA OF AGREEMENT	PASSAGE ONE	PASSAGE TWO
1	The widespread popularity of food/food fads	<ul style="list-style-type: none"> • sales of cookbooks, influence of bloggers, number of cookery programmes • Hemsley sisters' success 	<ul style="list-style-type: none"> • Amanda Bacon's food diary went viral • the number of food diaries and lifestyle magazines • popularity of BuzzFeed articles and Deliciously Ella cookbooks about 'clean eating'
2	The poor quality of advice about healthy eating	<ul style="list-style-type: none"> • Australian guru's dubious claim to have cured cancer being investigated • Ruby Tandoh's criticism of the Hemsleys • There's a lack of scientific evidence supporting fads 	<ul style="list-style-type: none"> • food websites and magazines encourage bad eating habits ('guidebooks for disordered eating') • Disputes suggestion that gluten-free/dairy-free, juice fasts have any nutritional benefit for most people
3	The health dangers of fads	<ul style="list-style-type: none"> • Australian guru's dubious claim to have cured cancer being investigated • Rising numbers of eating disorders 	<ul style="list-style-type: none"> • diet advice often leaves one hungry • gluten-free has no health benefits for non-coeliacs • 'detoxing is a myth' • people are misdiagnosing themselves with dairy intolerance

	AREA OF AGREEMENT	PASSAGE ONE	PASSAGE TWO
4	The psychological impact of food fads	<ul style="list-style-type: none"> • negative impact on self esteem and body image of girls as young as six • Rising numbers of eating disorders • causes physiological changes to the brain • food fads have already damaged many people 	<ul style="list-style-type: none"> • food fads encourage us to pursue something unattainable • fads damage our perception of food • 'clean eating' creates a fear around other foods that can actually be healthy
5	Food should be enjoyable / enjoyed in moderation	<ul style="list-style-type: none"> • encourages healthy eating • supports making our diets more 'balanced and nutritious' 	<ul style="list-style-type: none"> • encourages Amanda Bacon to do whatever she needs to 'stay alive and feel sane'