S3 RUAE

Practise passages



Read each passage carefully.

Read each question carefully and note how many marks are available.

Highlight or underline the command words in each question.

Each paper should take you 2 periods to complete.

Make a note of the questions you struggle with and discuss this with your teacher.

**S3 English Close Reading (Non-Fiction)**

**Walk on the Tall Side**

*Gaby Soutar writes about meeting an unusual puppet before its final public appearance.*

1. I’m at a secret location at the bottom of Leith Walk, hanging around outside an aircraft hangar sized warehouse, which sits on a patch of grimy wasteland straight out of a TV crime series. There’s a smell of spray paint in the air, a guard dog is tethered to a piece of rope and inside the building, something very odd is going on.
2. In fact, after peering through the doorway into the gloomily-lit space, it takes a second before my brain catches up with my eyes as they attempt to process the vision of an eight-meter-high giant being tenderly encouraged to stand by a group of attendants. The first proper detail to register in my head, however, is the extreme “blue–ness” – bluer than the clearest blue sky – like something from ‘Avatar’.
3. This is Scotland’s first ever giant puppet and he’s the towering star of *Big Man Walking*, a £500,000 project that’s been funded by the National Lottery and the Scottish Arts Council. He’s been built, over the last 14 months, by the Puppet Lab and Puppet Lab Scotland, who take him on day or weekend visits to six communities – from Bute to Inverclyde, via Kirkcaldy – with various performances happening in his wake. This is street theatre which reminds me of the work of the French company, Royale de Luxe, which once included a huge girl riding a puppet elephant through the streets of London!
4. When I visit, the giant is just a couple of weeks away from his first outing and his puppeteers are fussing around him. In order to tune his internal workings, his polystyrene outer body has been removed, exposing the aluminium and steel ribs of his frame. This consists of enormous cogs that can be turned round on ropes, enabling him to bend his knees, flex his feet and step forward (with the aid of a bright yellow crane).
5. *Big Man Walking*’s artistic director and producer, Symon Macintyre, describes this operating machinery as a bit like ringing bells in a churchtower. “Just like that system, people will have to learn how to pull the ropes in time,” he says. To do this Macintyre has had to assemble a team of 50 volunteers and paid staff – a boon for Scotland’s surprisingly large puppeteering community.
6. “The opportunity to build something so huge doesn’t come along very often,” he says. “You feel obliged to make sure that everyone can be a part of it.”
7. The giant is very much Macintyre’s (big) baby. He came up with the idea after being inspired by ancient European mythology surrounding these creatures. In Catalonia and Spain, for instance, residents of each village create four-metre tall paper-mache puppets, named gegants, to perform at festivals. Interest in “big people” is by no means an exclusively Mediterranean trend; perhaps thanks to the influence of our mountain landscape, there have been plenty of fictional giants throughout Scottish history - for example, Benandonner, who, according to legend, fought Irish giant Finn MacCool.
8. “Apparently, we used to have celebrations in Scotland that were similar to the Catalonian ones,” explains Macintyre. “We want to reinvent those.”
9. The fictional biography of this Big Man is rather complicated but, waving his arms theatrically, Macintyre explains that he’s a nameless giant who fell from the sky to Scotland many moons ago, helped the locals by creating islands, beaches and coves, scared a few nasty monsters out of the forests, and then disappeared, only to revisit us as part of Big Man Walking.
10. With a backstory like that the kids are going to love the show, especially as the puppeteers have tried to make him look as approachable as a three-quarters-of-a-ton giant can be: stylistically, he’s a bit like a cartoon character.
11. “I didn’t want him to scare people,” says Kim Bergsagel, the designer on this project. “He had to be a gentle person. But we wanted him to have an otherworldly quality, which is why we made him blue.”
12. Bergsagel was also responsible for giving him lilac lips, a camera in his forehead to record whatever he “sees” on his adventures, and pale green eyes, which move in a fashion reminiscent of the Eagle Eyes Action Man.
13. His Greek-style clothes were designed by Eve Lambert, while his hair is made from a light, copper-coloured material that will catch the wind. “With puppets it’s really important to create as much movements as possible,” says Bergsagel.
14. To get an idea of the scale of the Big Man, visitors to the festivals will be encouraged to get up close to his meaty calves. In fact, a large proportion of the budget for the events was spent on employing stewards who will form an alternative to the usual rails and fencing, with what Macintyre describes as a “soft cordon” between bystanders and the giant.
15. This might have been trickier to do in heavily urban locations such as Edinburgh or Glasgow, especially when the roads need to be closed for the processions. However, Macintyre, who’s originally from Nairn, has other reasons for bypassing the big cities in favour of towns and villages.
16. “The places that we’re going to were all so enthusiastic about the project that we had to choose them,” he explains. “I think that if you’re from a smaller place you’re always looking at what’s going on in the capital and wondering why it’s not happening where you are – we want to be receptive to that.”
17. Which doesn’t mean the Big Man will never descend, like King Kong, into our cities. After these events, he’ll be packed away on his trailer, to be dusted off later, perhaps, and sent out again.
18. “It’s not easy to store an eighteen-metre high man,” says Macintyre. “However, I’m hoping that if this is a great success, he’ll stick around and start to visit other places – or perhaps even go on a trip abroad!”

*Adapted from a magazine article*

**Questions**

**Look at paragraphs 1 – 3**

1. Where **exactly** is the writer at the beginning of the story? (2)
2. Explain how she makes the location seem interesting to the reader. (2)
3. “It takes a second before my brain catches up with my eyes . . .” (paragraph 2)

What makes the writer feel like this? (2)

1. What is the **first** thing the writer notices about the giant figure? (2)
2. Write down **one** **word** from paragraph 3 which tells you that the giant puppet is very tall. (1)
3. Write down an **expression** from paragraph 3 which tells you that other acts will follow the giant through the streets. (2)

**Look at paragraphs 4 – 6**

1. What does the word “fussing” suggest about the way the puppeteers are treating the giant? (1)
2. Write down the **three** things that the “internal workings” enable the giant puppet to do. (3)
3. Explain why operating machinery for the giant puppet is like, “ringing bells in a church tower”. (paragraph 5) (2)
4. How can you tell the writer did **not** expect there to be many puppeteers in Scotland? (2)
5. Why does Macintyre “feel obliged to make sure everyone can be part of it”? (2)

**Look at paragraphs 7 – 10**

1. How does the writer make the first sentence in paragraph 7 humorous? (1)
2. What does the writer suggest is the reason why “there have been plenty of fictional giants throughout Scottish history – “? (paragraph 7) (2)
3. Write down an **expression** from paragraph 9 which conveys Macintyre’s enthusiasm. (2)
4. “The fictional biography of this Big Man . . . “. Write down an **expression** from paragraph 10 which means the same as “fictional biography”. (1)
5. How have the puppeteers tried to make the giant puppet “approachable”? (2)

**Look at paragraphs 11 – 13**

1. Explain, **using your own words**, Kim Bergsagel’s reason for making the giant blue. (2)
2. Why has the writer used inverted commas (“…”) round the word “sees” in paragraph 12? (1)
3. Explain why the puppet’s hair is made of “light . . . material that will catch the wind.” (2)

**Look at paragraphs 14 – 18**

1. “…visitors…will be encouraged to get up close to his meaty calves.” How will security at these events allow this to happen? (2)
2. Explain **fully** why such an event would “…be trickier to do …” (paragraph 15) in urban locations. (2)
3. Give **two** other reasons Macintyre has for “…bypassing the big cities in favour of towns and villages.” (2)

**Think about the passage as a whole.**

1. Which of the following do you think this article has been written for? **Choose** **one**:

Scottish Arts Council; Puppeteers; General readers; Design students. (1)

1. “Walk on the Tall Side”

Identify any **two** things that make this a good title for the passage. (2)

**Total = 43**

S3 English Close Reading (Fiction) Level 3

*In this extract from a novel, two boys make a strange discovery. (AQUILA by ANDREW NORRISS)*

1. It began when Jeff disappeared.
2. The last words he said were, “Where do you want to go then?” and Tom was about to reply that he couldn’t really think of anywhere worth going when, without warning, with barely even a sound, the entire wedge of earth and grass on which Jeff had been sitting came away from the side of the hill and slid at tremendous speed down the side of the quarry in front of them.
3. Tom watched in astonishment. Jeff still had his rucksack on his lap, a can of drink poised in one hand, and there was scarcely time for the look of surprise to register on his face before the earth hit the bottom of the quarry. There was a rumble like passing thunder . . .
4. And he disappeared.
5. Tom looked at the place where Jeff had been sitting, then at the path that had been cut through the undergrowth on the side of the slope, and finally at the dark hole at the bottom of the hollow into which his friend had vanished.
6. The whole thing had taken less than three seconds.
7. “Jeff?” he called, and the sound of his voice echoed round the countryside. “Jeff, are you all right?”
8. There was no reply.
9. Tom hesitated. It was one of those times when fast, decisive action was required, but he had never been good at rapid decisions. He was the sort of boy who needed time to think. Quite a lot of time usually, and for anything of real importance, he preferred several days’ notice.
10. He could go back home and get help, but he knew that would take time, and Jeff might need him now. Alternatively he could climb down and see what had happened, but if Jeff really was hurt, what could he actually do?
11. Decisions . . .
12. “Jeff!” he called again. “Can you hear me?”
13. “Aaaaaagh!” a sudden wail came up from the ground. Distorted, muffled, but not encouraging.
14. “Jeff? What is it?”
15. “Aaaaaaaaaaagh!” the cry was followed this time by an odd scrabbling sound.
16. Tom threw off his rucksack, rolled over on to his stomach and lowered himself over the edge of the quarry. As his feet searched for a foothold, his fingers gripped the grass – but the earth beneath them instantly gave way and he started to slide.
17. Halfway down he grabbed a branch to try to slow his rate of descent, but the tree was dead, the wood broke off in his hand and a moment later he was turning, sliding, tumbling and falling all the way to the bottom before disappearing into the darkness.
18. Winded and blinded, he struggled to his feet. Slowly, his eyes adjusted to the light.
19. He was in a cave. The only sound was of water dripping softly from the roof above, and the rock beneath his feet felt damp and cold. Over to one side he could just make out his friend sitting on the ground nursing an elbow.
20. “Are you all right?”
21. Jeff nodded.
22. Tom looked at him carefully.
23. “You’re sure?”
24. “Fine.” Jeff was recovering his breath. “Absolutely fine.”
25. “We need to try and get out.” Tom stood up and looked at the hole in the roof through which they had fallen. It was the only way out of the cave, but it was too high to reach. “Any ideas?”
26. Jeff did not reply.
27. “I suppose if we pile some of these rocks into the middle, we might be able to stand on them,” said Tom. “Or maybe I could climb on your shoulders and the . . . Jeff, are you listening?”
28. “Sorry.” Jeff was staring into the cave. “I was just wondering what that was.”
29. Tom peered nervously into the darkness.
30. “It’s just a rock. They’re all rocks, you can . . .”
31. He stopped. The rock Jeff was pointing to was a different colour to those around it, and it had a curiously regular shape. As they walked towards it, they could see that, whatever it was, it certainly wasn’t a rock.
32. It was large, smooth, a dull red in colour and shaped rather like a small boat. The front was pointed in a smooth upward curve that reminded Tom of the nose of a dolphin.
33. “It’s got writing on it.” He leaned forward to brush away the dust with his sleeve. On the upper surface, someone had painted a series of letters in gold, but before he could make out what they were, Jeff called him.
34. “Tom?”
35. There were two seats let into the centre of whatever it was, and Jeff was sitting in one of them. He was beckoning to Tom, and staring intently in front of him.
36. “What?”
37. Jeff pointed and Tom came round to look. On the surface in front of the seats, a green light glowed in the dark.
38. “What did you do?”
39. “I didn’t do anything. It just came on.”
40. “It came on?”
41. “I just sat down and it came on.” Jeff pointed. “Like that one.”
42. A small orange light had appeared next to the green on. A moment later it was joined by another.
43. And another.
44. Silently, Tom climbed in to the seat beside Jeff. They watched as the lights continued to flick on until they extended to cover the whole board in front of them and then spread along the panel that stretched between them and the floor.
45. At the same time the boys became aware of a faint humming, an almost inaudible vibration that they felt rather than heard, culminating in a ping that reminded Tom of the microwave oven telling you the pizza was ready.
46. “Wow . . . “ Jeff reached out a hand. Directly in front of him were two horizontal handles and between them a circle of four large, blue lights arranged like the petals of a flower. “I wonder what it is?”
47. “What?”
48. “This. What do you think it is?”
49. “It’s . . . “ Tom shrugged. ”Well, it’s a machine.”
50. “Yes, but what’s it for?” Jeff ran a finger cautiously over the surface of one of the lights. “I wonder if we could find out.”
51. “What are you doing?”
52. “They’re not just lights, are they?” Leaning forward, Jeff stared intently at the surface under his hand. “They’re buttons, see? I reckon if we pushed one of these –“
53. “You can’t do that!” Tom stared in horror at his friend. “You don’t know what’ll happen!”
54. “I’ll try this one.” He reached out and stabbed one of the blue lights firmly with a forefinger.
55. Tom opened his mouth to protest but before he could speak, the world disappeared in an explosion of light and noise accompanied by a thin, high-pitched wailing sound, which Tom only slowly realised was his own voice.

**Questions**

**Look again at paragraphs 1 to 4**

1. Explain **in your own words** what had caused Jeff to disappear. (2)
2. Write down an expression from Paragraph 2 which explains **why** the boys would have been surprised at what had happened to Jeff. (1)
3. For **each** of the boys, write down an expression from paragraph 3 which proves they were surprised. (2)
4. How does the writer emphasise the suddenness of Jeff’s disappearance at the end of this section? (1)

**Look at paragraphs 5 to 11**

1. Write down **one** expression which shows how quickly Jeff disappeared. (1)
2. “Tom hesitated.” (paragraph 9) Explain, **in your own words**, why he did this. (2)
3. How does the writer make the final sentence of paragraph 9 humorous? (2)
4. Explain carefully why Tom did not think it was a good idea to go back home and get help. (2)
5. How does the **punctuation** at the end of this section (paragraphs 5 – 11) show that Tom cannot make up his mind about what he should do. (1)

**Look at paragraphs 12 to 24.**

1. “Jeff!” he called again. “Can you hear me?” (paragraph12) Write down **one** **word** which shows that Jeff’s reply could not be heard clearly. (1)
2. Explain **clearly** what caused Tom to start sliding into the quarry. (2)
3. How did Tom try to stop his fall **and** why didn’t it work? (2)
4. Write down an **expression** which shows that it was dark in the caves. (1)
5. Jeff claims he is, “Absolutely fine.” (paragraph 24). How can you tell that he was in fact slightly hurt? (1)

**Look again at paragraphs 25 to 43.**

1. Explain **fully** why it was going to be difficult to get out of the cave. (2)
2. What **two** suggestions did Tom make about how they might get out? (2)
3. What evidence is there that Jeff didn’t seem to be listening to Tom’s suggestion? (2)
4. Give **three** pieces of evidence to show that whatever Jeff was pointing at “certainly wasn’t a rock.” (paragraph 31 - 32) (3)
5. Write down an **expression** which shows that Jeff was very interested in what he could see while sitting in the seat. (1)

**Look at paragraphs 44 to 55.**

1. Write down **one** word which shows that Jeff was being careful when touching the lights. (1)
2. Jeff says, “I reckon if we pushed one of these – “ (paragraph 52). How does the **punctuation** used in the **next** paragraph show Tom’s horror at this suggestion? (2)
3. “an explosion of light and colour.” What does this expression suggest about the way the boys’ world disappeared? (2)

**Think about the whole passage.**

1. Give **one** piece of evidence from the passage which suggests that Jeff was more adventurous than Tom. (1)
2. Give **one** piece of evidence from the passage which suggests that Tom is less decisive than Jeff. (1)

Total = 38

**S3 English Close Reading (Non-fiction) Level 4**

***In the Frame***

*When the screen machine rolls into Barra to show “Slumdog Millionaire”, a window to the world opens for one of Scotland’s islands. But the story of dedication and triumph to ensure the show goes on is almost worth a film in itself.*

1. If you logged on to Google Earth on the evening of Tuesday 10 March 2009 and zoomed in on Barra, a tiny Scottish island in the Outer Hebrides on the furthermost edge of the Atlantic, you might have wondered what the white and blue rectangle at the edge of the pier at Castlebay would be.
2. On closer examination, you’d read the cryptic words, “Unfold Your Imagination” written on the roof of a 36-tonne truck. But would you be any the wiser?
3. If you could see inside you would find 80 islanders, many with jaws dropped and bottles if Irn Bru suspended en route to mouths, as images of the brutality of life in the Mumbai slums are intercut with scenes of Jamal Malik being tortured by police in the Oscar-winning movie *Slumdog* *Millionaire*.
4. But the tension inside the Screen Machine: Take 2, Britain’s only mobile cinema, which tours 25 locations in the islands and highlands of Scotland, is nothing compared with the angst suffered by the driver-projectionist Iain MacColl and the drama of the previous 24 hours to bring the most talked-about film of the year to the island.
5. As MacColl puts it: “They’d crucify me in Barra if I didn’t bring them *Slumdog*.”
6. MacColl’s struggle to take one movie to the Outer Hebrides began two days earlier on Sunday, when force ten gales swept the Western Isles and The Minch in one of the worst storms of the winter.
7. MacColl was due to take the Screen Machine on the 3pm ferry from Oban to Barra – a journey taking more than five hours and as it’s the winter timetable, the only sailing for the next two days.
8. The text message from the ferry company to the passengers saying, “Today’s sailing to Barra has been cancelled, next sailing 10/3/09 as timetabled” spelled potential disaster for MaColl’s plans because the 3.30pm sailing, the only one on Tuesday, would not allow him sufficient time to set up the cinema at Castlebay for its “gig” that evening. And with a strict set of tour dates for the Outer Hebrides encompassing Castlebay, Daliburgh, Liniclate, Lochmaddy and the Isle of Harris, “if you lose your slot, you lose your slot” and the truck moves on to the next location.
9. The race was on.
10. After enquiries about getting on a 3.30pm freighter from Oban failed to yield any success, the only thing for it was to head up to the Isle of Skye, drive across to Uig and board the Monday evening ferry to Lochmaddy on North Uist, then drive down to South Uist and park overnight, before catching the morning ferry from Eriskay to Barra – a diversion which will add 270 miles to the journey – weather permitting!
11. MacColl, a former long-distance lorry driver, is the beating heart of the Screen Machine, and a man who would move heaven and earth to share his love of cinema with an audience. He traces his passion for film back to his boyhood when he used to help the man from the Highlands and Islands Film Guild (the early travelling cinema in Scotland) carry the projector into the village hall, before progressing to wiring up lamps and collecting tickets.
12. Ron Inglis, director of Regional Screen Scotland (the development agency whose role is to bring the cinema-going experience to remote and rural communities throughout Scotland) describes the Screen Machine as the “jewel in the crown”.
13. The first Screen Machine started out 12 years ago and the running costs are now approximately £230,000 annually. Major funding comes from both Scottish Screen and Highlands and Islands Enterprise, while up to 23,000 people a year see a movie on board, bringing in vital ticket sale revenue.
14. We travel with MacColl across Skye, wondering if the lashing rain and dark clouds above the snow-capped Cuillins will scupper our plans for the next two ferry journeys at the last minute yet again. Tales of the cinema pass the journey time and the anxious wait.
15. MacColl says: “The most popular film we’ve ever shown was *Mamma Mia!* People queued for two hours for tickets to get in. I put on white dungarees, silver boots, a great big belt and a gold wig and went into the audience and danced every night when the credits rolled. I grabbed someone from the audience and got them up dancing. If people leave laughing and joking, I’ve done my job. Let’s face it, everybody’s got problems. But when you walk through that door into the Screen Machine, everything disappears. That’s because the essence of cinema is escapism.”
16. The films don’t always meet with full approval. “I always like to have a word with the audience when they leave,” says Iain. “Mind you, if they don’t like a film they act as if I’ve made it and directed it! It’s all, ‘Iain, what was all that about? The ending’s rubbish.’”
17. Eventually we catch Monday evening’s sailing from Uig to Lochmaddy then drive through the darkness to Daliburgh on South Uist where we spend the night.
18. It’s now Tuesday morning and *Slumdog Millionaire* is due to be shown at 8.30 tonight. We drive over the causeway linking South Uist to Eriskay, and after a forty-five minute crossing the Screen Machine reaches Barra, an island just eight miles by five miles with a population of around 1,400. It then heads for its pitch near Kisimul Castle.
19. MacColl says, “Right, I’d better make a cinema,” and in a well-organised operation begins levelling up the truck with blocks of wood. “We don’t want folk sitting with their cans of juice lying at an angle,” he says. Then, in an origami-style feat of engineering, he expands the size of the lorry to magic up a miniature, but fully fledged cinema. The door is unlocked and inside past the small box office and through the doors are the rows of seats waiting for tonight’s audience. Inside the projection room is a glimpse into another, increasingly rare world of cinema still using 35mm film, the numbered reels looking like cartwheels.
20. Three hours later the crowd starts arriving for *Slumdog*. Teenagers Jonathan MacKay, Amy MacNeil and Anne-Marie MacNeil are near the front of the queue. Jonathan says: “The cinema brings the island together. It gives you something to talk about the next day.” The girls admit they dress up for the cinema and say it’s a great place to come with a group of friends.
21. MacColl opens the door. Everyone takes their seat for the sell-out performance. The lights are dimmed . . .
22. *Slumdog Millionaire* begins with Jamil Malik being one question away from winning 20 million rupees in an Indian version of ‘Who Wants to be a Millionaire?’. The movie asks: “How did he do it?” A. He cheated. B. He is lucky. C. he is a genius. D. it is written.
23. Thousands of miles away from Mumbai perhaps the question should be: “How did the people of Barra get to see *Slumdog Millionaire*?” A. They waited ages until it came out on DVD. B. They got a pirate copy. C. Through the hard graft and determination of Iain MacColl who drove through the night and storms to share his love of film with them. D. It is written.

*(Adapted from a newspaper article.)*

**Questions**

**Look again at paragraphs 1 to 5**

1. Write down an **expression** from paragraph 1 which shows how remote the island of Barra is. (**1**)
2. “*. . . you’d read the cryptic words ‘Unfold Your Imagination’ . . .”* (paragraph 2)
3. Explain **in your own words** what is meant by the word “cryptic”. (**1**)
4. Write down an **expression** from this paragraph to support your answer. (**1**)
5. What evidence is there in paragraph 3 that the audience was engrossed in the film. (**2**)
6. Write down **one** word from paragraph 4 which supports the idea that Iain MacColl
experienced difficulty in bringing “*the most talked-about film of the year to the island*”. (**1**)

**Look again at paragraphs 6 to 10**

1. Explain **in your own words** the **two** causes of MacColl’s “struggle” as described in

paragraph 6. (**4**)

1. Why has the writer used inverted commas around the word ‘gig’ in paragraph 8? (**1**)
2. “*The race was on*.” (paragraph 9)
3. Explain what the writer means by this. (**2**)
4. How does the writer make this statement stand out? (**1**)
5. Explain how the writer uses **sentence structure** in paragraph 10 to emphasise the extent of the ‘diversion’. (**1**)
6. Write down the name of any **one technique** the writer uses in paragraph 10 to emphasise the importance of the weather to their journey. (**1**)

**Look again at paragraphs 11 to 13**

1. Write down an **expression** from paragraph 11 which shows how important Iain MacColl is to the ‘Screen Machine’. (**1**)
2. What do the words “*jewel in the crown*” (paragraph12) suggest about the Screen

Machine? (**2**)

**Look again at paragraphs 14 to 16**

1. What makes MacColl feel, “*I’ve done my job*” (paragraph 15)? (**2**)
2. How did he achieve this when he showed *Mamma Mia*? (**2**)
3. Using **your own words** as far as possible, explain what Iain MacColl means when he says, *“…the essence of cinema is escapism*” in paragraph 15. (**2**)
4. In **your own words**, describe what can happen to MacColl if the films he shows don’t *“…meet with full approval”*. (**2**)

**Look again at paragraphs 17 to 19**

1. “*Right I’d better make a cinema*.” (paragraph 19)

Give **one** example of the writer’s **word** **choice** which conveys a sense of wonder at, or admiration for, MacColl’s operation. (**1**)

1. What is appropriate about the comparison, *“…film…reels looking like cartwheels*.” (paragraph 19)? (**2**)

**Look again at paragraphs 20 to 23**

1. In this section, the writer interviews some teenagers about the cinema. In **your own words**, give **three** reasons they give for liking the cinema. (**3**)
2. How do these interviews improve the article? (**1**)
3. Explain how the final two paragraphs provide an effective conclusion to the article. (**2**)

**Think about the passage as a whole.**

1. Look again at the article’s **title** and **introduction**. Explain **two** ways in which this title relates to the content of the article. (**2**)
2. What features of this “*story of dedication and triumph*” might have made the writer feel it was “*almost worth a film in itself*”? (**2**)

TOTAL = 40

**S3 English Close Reading (Fiction) Level 4**

***Tough Luck***

1. It’s late evening in early January, winter-cold. Mightymouth Mulloney, the school caretaker, makes his last rounds of the school before the start of the new term. The corridors are as quiet as ghosts. He glances briefly into the silent rooms to check that desks and chairs are straight, and goes across the yard to the mobile classrooms. The cleaners have left the blackboard as it was at the end of term - *Merry Christmas 3B* chalked across it in bright red, and, hastily sketched in the corner, a green and white bunch of mistletoe and the words *Mr Bead and Miss Peters xx.* “Daft twits!” He rubs the board clean, then switches off the light and pauses for a moment, enjoying the strange peacefulness of the room in the moonlight.
2. “Circus tomorrow!” he says aloud. “Roll up! Bring in the clowns!” He locks the door, pulling his coat collar up against the smack of cold. “And the lion-tamer, heaven help him.”
3. Banks of dense cloud roll across the moon, and a shiver of sleet like tossed gravel grazes his cheeks. He runs the last few yards to his bungalow.

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1. “Mum!” shouted Caroline from the top of the stairs. “Where’s my school shirt?”
2. “I don’t know and I don’t care. And I’m not rushing around looking for it now,” her mother shouted back. “I’ve got to get out in fifteen minutes, and so have you. You were told to get your things ready last night.”
3. “I did. I hung it up. Have you pinched it, Tanya? I’ll kill you if you have.”
4. Tanya came out of her room. “It’s in Mum’s room, if you want to know. Waiting to be ironed.”
5. “But I ironed it last night.”
6. “No, you didn’t,” said Tanya, smug. “That was mine.”
7. “You brat!” shouted Caroline as her sister ran downstairs. “Why didn’t you tell me? Brat! *Brat!*”
8. “Caroline, what is up with you?” Her mother came up, sighing. “You’re always like this first day back at school.”
9. “But it took me hours to iron that thing, and she didn’t even tell me it was hers. She might have told me.”
10. “You might have looked,” her mother reminded her gently. “She’s at least two sizes smaller than you. Go on, I’ll do it for you. You get your music ready.”
11. “Music?”
12. “It’s Tuesday, remember. French horn day.”
13. “That’s all I need. I wish I’d chosen flute, Mum. You shouldn’t have let me play French horn just because I wanted to when I was ten. Nobody told me what a drag it would be, carting a French horn all over the place. My arms have stretched, look. Will Dad give me a lift?”
14. “Your dad had to go early because of the weather. Have you seen it outside?”
15. “Hey, Mum, great, it’s snowing!” said Tanya.
16. “I know. I’ve put the wellies in the porch.”
17. “I am not wearing wellies!” shouted Caroline. “No way am I wearing wellies at my age. I wouldn’t be seen dead in wellies.”
18. “You’re in a mood,” her mother said. “Anyone would think you were in love, Caroline Shepherd.”
19. “In love!” Caroline caught sight of her own reflection as she went back into her own bedroom, and smiled briefly at it. “Just as if!”

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1. Some time later Twagger woke up. He listened to his dad snoring in the next room, then heard him snort himself awake and lumber down the stairs. He slid out of bed and put his socks and trousers on and followed him.
2. “Get yourself dressed. You look half-starved,” his father growled. He poured himself some tea and trudged back up to bed.
3. “Isn’t it time you was back at that school of yours?” he shouted.
4. “It might be,” Twagger muttered.
5. “Well, get yourself off there then. I can’t be doing with you round the house all day.”
6. “Don’t worry, I’m going.” Twagger tipped a pile of washing out of the blue launderette bag, found his shirt, and tried to smooth out the creases with his hands. There was a brown iron-shaped mark on the back from when he’d made the mistake of trying to press it a few weeks ago. He put his trainers on and went out without saying goodbye. His dad would be asleep again anyway.
7. He trudged down the road, hunched against the cold, head down into the swirl of snow, and didn’t stop until he could see the school gates. His stomach tightened with cold misery.
8. “Tomorrow,” he told himself. “I’ll go tomorrow.” He saw Mr Bead, his form teacher, jump off the bus and slither across the road, dodging the traffic. It was gone nine o’clock. Twagger stepped back so he wouldn’t be seen, and as soon as the teacher had gone through the gates he crossed over the road and wandered off in the direction of the Frenchgate Shopping Centre. At least it would be warm there, and dry. Maybe he’d feel a bit more like going to school later on.

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1. “Oh, come on!” Mr Bead had begged, his frustration mounting as an unhealthy whirring noise grated from his ice-bound car. “I promise to put the anti-freeze in tonight if you promise to start within the next three tries.” The car coughed with January chill, and refused.
2. Mr Bead slammed the door and fastened up his overcoat. His bag was heavy – he’d brought far too much work home during the Christmas holidays – and hadn’t marked most of it, either. He skidded the half-mile down to the bus-stop. “Good job I didn’t say I’d pick up Liz this morning. Good job I decided to set off early to get some worksheets ready.” His bus passed him, whooshing sludge into his eyes and hair. “Good job it’s my old coat!”
3. He had twenty minutes to wait. By the time he reached school it was nine o’clock. He raced across the road, just catching sight of the thin lad skulking by the gates. Something triggered in his mind, but he didn’t have time to let it register. He pounded up the stairs and into the staff-room, flung off his wet coat and draped it over the radiator, knocking someone’s steaming glove down the back. He had to dry his hands on his handkerchief.
4. “Mr Bead!”
5. He jumped.
6. The practised authority of that voice always made him feel as if he’d just been caught out doing something unspeakable.
7. “I’d like to talk to you about a boy in your form who made a habit of missing my lessons throughout last term.”
8. “Oh. Twagger.”
9. “Whatever his name is. Michael Sanders. It mustn’t happen again, Mr Bead.”
10. “All right, Miss Grace. I’ll chase him up again.” He watched her grey bobbing head retreat. Her voice snapped with the rhythm of her shoes.
11. “Indeed, again, Mr Bead. Indeed, again.”

*Adapted from a novel by Berlie Doherty*.

**Questions**

**Look at Paragraphs 1 to 3**

1. **In your own words** explain fully what the caretaker was doing. (2)
2. In paragraph 2, the caretaker compares the school to a circus.
3. Who do you think he means by:
	1. The clown
	2. The lion-tamer (2)
4. Choose **one** of these comparisons and explain fully why it is appropriate. (2)
5. “a shiver of sleet like tossed gravel grazes his cheeks” (Paragraph 3)

Identify **and** quote any **one technique** being used here. (2)

**Look at paragraphs 4 to 22**

1. **In your own words**, explain fully why her mum won’t look for Caroline’s school shirt. (2)
2. “’No, you didn’t,’ said Tanya, smug.” (Paragraph 9) Was Tanya pleased with Caroline **OR** pleased with herself **OR** angry at Caroline **OR** angry at herself**?**  (1)
3. How does the writer’s **word choice** OR **punctuation** OR **typography** in Paragraph 10 help to show that Caroline is very annoyed with Tanya? (1)
4. Caroline’s mother came upstairs “sighing”. (Paragraph 11)

What does this suggest about her attitude to the situation? (1)

1. Explain, **using your own words** as far as possible, why Caroline says, “I wish I’d chosen flute, Mum.” (Paragraph 16) (2)
2. Why can’t Caroline’s dad give her a lift?

Explain fully**, using your own words** as far as possible. (2)

1. Give **two** pieces of evidence from this section (Paragraphs 4 to 22) which indicate that Tanya is younger than Caroline. (2)
2. What do you think Caroline means by “Just as if!” (Paragraph 22) (1)

**Look at Paragraphs 23 to 30**

1. Twagger’s father seems to be a grumpy and unenthusiastic person.

In Paragraphs 23 to 27, how does the writer’s word choice show this in:

1. The father’s speech
2. The father’s movement? (2)
3. Give **two** pieces of evidence which suggest that Twagger isn’t well cared for at home. (2)
4. “His stomach tightened with cold misery.” (Paragraph 29) What does this suggest Twagger was feeling at this point? (1)
5. Why did Twagger head for the “Frenchgate Shopping Centre?” (Paragraph 30). **Answer in your own words.** (2)

**Look at Paragraphs 31 to 42.**

1. Why was Mr Bead annoyed? (1)
2. Write down the **expression** from Paragraph 31 which shows that Mr Bead was getting **more** annoyed. (1)
3. Mr Bead speaks to his car as if it was a person. Write down an **expression** the writer uses to continue the idea of the car being alive. (2)
4. Mr Bead’s thoughts are expressed in three sentences beginning “Good job…” (Paragraph 32). Pick **any** **one** of these sentences and explain fully **in your own words** why he thought it was a ‘good job’. (2)
5. Give **two** examples of how the writer’s word choice in Paragraph 33 helps to show that Mr Bead was in a hurry. (2)
6. How does the writer emphasise that Miss Grace is not satisfied with the way Mr Bead has dealt with Twagger before? (1)

**Think about the passage as a whole.**

1. This passage is taken from the opening of a novel.

 It has four separate sections, linked by the subject of the new school term.

 Explain **fully** why you think the writer has chosen to start the novel in this way. (2)

1. In what way might the title, “Tough Luck”, seem appropriate for any **two** of the characters in the story? You should **refer** **closely** to the text in your answer. (2)

TOTAL = 40

**S3 English Close Reading (Fiction) Level 5**

***Sugar Baby***

* 1. Joe hadn’t meant to thump his hand down like that. He’d just done it and now he felt stupid. Joe had been doing that kind of thing – couldn’t help it things – more often lately. Like this afternoon, for instance. He’d been drinking his tea, making small slurping noises that Helen hated but he couldn’t help – it was his way of testing the temperature; insurance against scorching. Next thing, Jeannie’s shuffled into the living room in her zipped-up slippers. She’s holding a Rover biscuit tin. No, worse than that: she’s holding a Rover biscuit tin and heading for the baby. Joe tries to speak but his mouth is full of fruit scone and all dried up; while he’s chewing and swallowing and trying to work up some saliva, the lid’s off the tin, a biscuit’s pulled out – pink wafer variety – and jabbed into the baby’s mouth.
	2. You can’t take a biscuit off a baby; your life wouldn’t be worth living. The child might only be 50 cm long but it could make one heck of a racket when displeased, not to mention that head-banging carry-on when things were really bad. Joe knew all about that. He’d learned a lot about babies since having a kid. Come a long way since that horrible day when a girl from the office brought in her baby and dumped it on his lap. There had been no discussion about how Joe might feel about this; the woman had just thrust the child into Joe’s arms, told him to support its wobbly neck and said, “Play with him,” whatever that meant. No point in whipping out a compendium of games, even if he owned one. Joe froze on his swivel chair, baring his teeth, while everyone laughed and said how stiff and unnatural he looked.
	3. But he learned about babies the hard way – by having one of his own – and he wasn’t intending having it stuffed with artificial colorants. By the time he’d got the scone down his throat and could speak again, he was so worked up that he shouted, “No!” or “Stop!” (he couldn’t remember what exactly; he just knew it was a short word, said too loudly). The baby looked up from the rug with its mouth gaping open. Joe could see some of the pink biscuit, adhered to the enamel of the infant’s bottom two teeth. Of course he felt foolish immediately. Especially about the slamming hand bit. His fist had landed on a brown velour cushion and made a sort of pff noise. And it bounced back up again. He patted the velour as if he had only meant to smooth out the wrinkles but had been seized by some involuntary jerking action. He knew he hadn’t got away with it. Jeannie was looking at him, lips as thin as cheese wire. His wife was on the floor, making a great show of tickling the baby's stomach. (Was it normal, he wondered, to feel blood pumping through your ears, over a ruddy pink wafer?)
	4. Joe sipped his tea even though there were oily beads on its surface (probably off milk, he decided). It was cold so he didn’t need to slurp it. But it was too late to get on Helen’s right side now. Why wasn’t she supporting him? They’d talked about this. Agreed that they wouldn’t allow their child to be dosed up with e-additives and glowing fizzy drinks. They’d discussed it at length because they knew what Jeannie was like. Cake Woman. Sweetie Queen. And what had Helen done when he needed her support? She said, “Mum, I don’t think . . .” and tailed off to fiddle with the crocheted cover on the arm of the sofa. So it was left to Joe to make a stand. Otherwise, where would it end?
	5. Jeannie smiled. She pulled back here lips to show shiny peanut teeth and said, “The wean’s hungry.” Oh, so they weren’t feeding him properly? There was no evidence of malnutrition as far as Joe could see. The child had fat in places only babies have fat: padded hands, doughy thighs and neck rolls you had to delve into to excavate milk residue. They might have been worried about the other thing – the fact that the baby rarely smiled and had never laughed (unless he giggled himself stupid in the middle of the night). No one likes being told they have a serious child, just as no one likes being told they look tired, and people were saying that a lot to Joe these days. Was it any wonder, when he was fighting the battle against refined sugars with zero support from his wife? As for hungry, pardon him, but he didn’t think so. No one was starving in his house.
	6. “And he’s already had chocolate, Mum,” said Helen.
	7. Joe nearly laughed. “Has he? When?”
	8. “When you went to the toilet. Just a Twix.”
	9. “Really?” Joe stared at the baby. He was surprised the kid wasn’t thrashing about on the rug in a sugar-overloaded frenzy.
	10. “Milk chocolate,” said Jeannie, stressing the milk part as if it was somehow benefiting the child’s developing bones or whatever calcium did (Joe couldn’t remember; he’d have to look it up).
	11. “Never mind what I think,” Joe wanted to add. “You two go right on ahead. In fact why not pump molten chocolate right into his bloodstream? Cut out the middleman?” Joe didn’t say that. He stared through the holes in the cream lace curtains where some lanky kids were swinging on a tyre. Too big for aimless larking about, he thought. They looked massive. But then, all kids had started to look massive since they’d had the baby. Everything looked different since he had the baby. Joe wondered if this was normal.

*Adapted from a short story by Fiona Gibson*

**Questions**

**Look at paragraph 1.**

1. “*Joe had been doing that kind of thing – couldn’t help it things – more often lately.”*

 **Quote** an expression from earlier in the first paragraph which suggests the same idea as ‘couldn’t help it’. (1)

1. *“He’d been drinking his tea, making small slurping noises . . .”*
2. **In your own words**, explain fully why Joe drinks his tea in that way. (2)
3. Identify any one **technique** the writer uses in this expression. (1)
4. *“She’s holding a Rover biscuit tin. No, worse than that: she’s holding a Rover biscuit tin and heading for the baby.”*

Why do you think the writer **repeats** the expression*, “. . . she is holding a Rover biscuit tin . . . “?*  (2)

1. Explain clearly **in your own words** why Joe couldn’t say anything. (2)
2. Explain the **function** of the dashes in, *“ – pink wafer variety – “*. (2)
3. What does the word, “*jabbed*” suggest about **the way** Jeannie gave the biscuit to the baby? (2)

**Look at paragraph 2.**

1. Explain how the first sentence of paragraph 2 creates an effective **link** between paragraphs 1 and 2. (2)
2. What does the writer gain by mentioning the baby’s size? Explain fully **in your own words.** (2)
3. “*Come a long way since that horrible day when a girl from the office brought in her baby… “*
4. Give **one** piece of evidence that shows Joe knew very little about babies at that time. (1)
5. **Quote** two expressions that show Joe felt very uncomfortable about holding the baby. (2)

**Look at paragraph 3.**

1. **Quote** an expression which conveys Joe’s concern about what his child should be fed. (1)
2. Explain **in your own words** why Joe “*couldn’t remember exactly what he’d said*.” (2)
3. “*Of course he felt foolish immediately.*”
4. What **exactly** did Joe feel foolish about? (2)
5. **Using your own words** as far as possible, explain how Joe tried to cover up his foolishness. (2)
6. *“Jeannie was looking at him, lips as thin as cheese wire.”*
7. What **technique** does the writer use here? (1)
8. What does the expression suggest about Jeannie’s reaction to Joe’s outburst? (1)

**Look again at paragraphs 4 and 5.**

1. (a) Explain fully one reason why Joe was puzzled by his wife’s lack of support. Answer in **your own words**. (2)

(b)Why do you think his wife, Helen, isn’t supporting Joe? Give **evidence** to support your answer. (2)

1. Look again at the fifth sentence in paragraph 5, beginning “*The child had fat in places only babies have fat: . . .”*

Comment **fully** on how the writer conveys this idea through:

1. Word choice (2)
2. Sentence structure (2)

**Look at paragraphs 6 to 11**

1. **Quote** one example of the writer’s use of humour in this section and explain fully how the humorous effect is achieved. (2)

**Think about the passage as a whole.**

1. Joe seems very concerned about what his child is given to eat. From your reading of the passage as a whole, what else might have given him concern about his child? (2)
2. The passage is written in an **informal** or **conversational** style. Quote **one** example of this and explain how the writer creates this style. (2)

TOTAL = 42

**S3 English Close Reading (Non-Fiction) Level 5**

***Let’s Go Round Again***

* 1. How to describe the Gulf of Corryvreckan? Turbulent? Too plain a word. Magnificent isn’t quite right. Beautiful – well, it’s just plain wrong. The stretch of water between the Hebridean islands Jura and Scarba is the third largest whirlpool in the world. It’s hard to know, while crossing it, quite how to feel. The atmosphere of the place is otherworldly and timeless, the sensation of being inside a boat on top of that seething black sea is unsettling. So, writing it down (a prosaic process in which emotions are converted into the baser matter of sentences and punctuation) seems doomed to fail – still, I’ll try.
	2. The *Porpoise II,* skippered by David Ainsley, sails across the Corryvreckan twice each day from Seil Island, south of Oban. David calculates that he has spent around 25,000 hours on the Firth of Lorne. These waters are his home, and the Corryvreckyan (to him the ‘Corry’) is as familiar as the coffee table in his living room. Yet he never tires of it. “It’s wild,” he says when asked to explain the magic of the place. “You’re very far from human habitation. It’s a great place for adventure. Places which are a bit scary often have something special about them.”
	3. We set off at 2pm on the ebb tide. It’s a fine day; perhaps too fine. “If anyone’s expecting a life-threatening experience crossing the Corryvreckan then you are probably going to be disappointed,” Ainsley tells his passengers. There’s only a handful of us on the boat. Bill Jackson, a wildlife photographer, is a regular passenger. Yesterday, by Ardfern, he saw the first whale of the year and today he is hoping for another. That’s the thing about whales – they’re very moreish. Jackson has a convincingly nautical white beard, a gigantic camouflaged lens on his camera and a pair of binoculars – blingoculars, really – made by Swarovski Crystal. “They cost me 1,700 quid,” he admits. “I’m scared to use them!”
	4. Also on board are Dan and Chrissie, a couple from Bristol holidaying on Scotland’s west coast. They are fulfilling the time-honoured function of tourists – appreciating the country more than the natives and so, through their enthusiasm, helping us to see it with fresh eyes.
	5. *Porpoise II* leaves behind a broad milky wake as we travel down the Sound of Shuna. The sun is bright and glitters on the cresting swell. The island of Reisa an t-Struith peeps above the water like a crocodile, while the great black hump of Jura lies straight ahead. In the wheelhouse, the astonishing seascape is rendered abstract by the satellite navigation system: the islands are blocks of orange and green; the varying depths of water are represented by shades of blue. The boat itself is shown as a sort of fox-head shape following a red line towards those magic words: Gulf of Corryvreckan.
	6. Even on a scorcher like this, there is something about these waters that suggests a sombre mood. The numerous small islands – notably Luing, Easdale, Seil and Belnahua – were known, at one time, for their slate quarries. It’s incredible to think that in the 19th century stone from this wild place roofed parts of New York, perhaps carrying a faint flavour of that wildness to the early skyscrapers, a hint of the Hebrides in Hell’s Kitchen.
	7. At their peak the islands were producing 11 million slates each year. The quarry in Benahua was in use until the First World War. The quarries went off to fight, expecting to be home by Christmas, and found themselves instead digging trenches in the European mud. By 1919 the island was almost deserted: the women had left to work in the cities, the pumps which kept out the seawater had rusted, and the quarry had flooded. You can see the shells of abandoned cottages on Belnahua now, their crumbling chimneys making rugged verticals above the black and silver sand. They seem like monuments to the folly of mankind trying to make a home, and a living, in this merciless place. Best leave it to the wildlife.
	8. Through the portside window of the wheelhouse I spot a porpoise, its dorsal fin arcing through the waves. There are plenty of seabirds around too, including black guillemots and kittiwakes. A tight formation of five razorbills travels at speed inches above the surface of the water, stunt pilots in their black and white flying suits. “We could do with a whale,” says Bill Jackson rather mournfully, but he is happier when we pass within a few hundred feet of the coast of Jura and spot a pair of sea eagles on treetops near their nest. The male sits regally on a pine, a king surveying his grey and blue kingdom through golden eyes. The topmost bough, bent under its weight, springs back when he takes off, white tail feathers flashing, in the direction of the Corryvreckan.
	9. That’s where we’re going now too – into the maelstrom. The Corryvreckan is that rare phenomenon, a landmark made of water. David Ainsley dives down beneath the surface at least once each year in order to prove to himself that he’s not too old to do so. He is, therefore, able to explain that the whirlpool is caused by an underwater mountain, the pinnacle of which is only 30 metres below the surface. A massive volume of water flows at high speed through the narrow channel between Jura and Scarba. When it hits the pinnacle it is forced upwards in a huge upwelling. The tide flows faster round one side of the pinnacle than the other, catching the upwelling and starting the spinning. The result is not one whirlpool but a series of areas in which the water churns, and waves butt heads like rutting deer.
	10. As we travel across the whirlpool, the waves bang the bottom of the boat and the eddies move it around with tremendous indifference; the dark water is flecked with foam and pocked with small holes as if thousands of bath plugs had been pulled out all at once. Today is relatively calm, but even in these conditions the movement of the boat threatens to knock me off my feet. In rough weather with a flood tide it can be really dangerous. As we pass over the pinnacle, the whirlpool appears on the boat’s echo sounder as a cheerful bump in rainbow colours, but this is to distort its true, menacing nature.
	11. Corryvreckan’s most famous visitor, however, may be George Orwell, who wrote ‘Nineteen Eighty-Four’ while living in a farmhouse on Jura. In the summer of 1947, while out on a fishing trip with his young son and a nephew and niece, Orwell misjudged the tides and the boat started to sink in the Corryvreckan. They managed to get close to a small island before their vessel overturned, and they scrambled ashore safely. It’s easy to imagine Orwell and his family marooned there, drying their clothes on the warm rocks, the tall, gaunt novelist silhouetted against the sun as he waved down the passing lobster boat that took them back to Jura and manuscript of his masterpiece. The working title of ‘Nineteen Eighty-Four’ was ‘The Last Man in Europe’. Standing on that crag on the Gulf of Corryvreckan, Orwell may have felt that way, as might anyone who visits this eerie, lonely place.
	12. As our boat heads back to Seil, Dan from Bristol speaks for everyone: “I’ve never,” he says, “seen anything like that before in my life.”

Adapted from a newspaper article.

**Questions**

**Look again at paragraphs 1 to 4**

1. By referring to examples from paragraph 1, explain how the writer’s **word choice** OR **sentence structure** OR **punctuation** helps to create an informal, conversational tone. (2)
2. Explain **in your own words** what the writer feels about “the atmosphere of the place”. (2)
3. Why does the writer feel that the process of “writing it down . . . seems doomed to fail”? (2)
4. **Quote** an expression which shows how well David Ainsley knows the “Corry”. (Paragraph 2) (1)
5. **In your own words**, give two of the explanations David Ainsley offers for the “magic of the place”. (2)
6. Why do you think the writer says, “perhaps too fine”? (Paragraph 3) (2)
7. **Quote** one example of the writer’s use of humour in paragraph 3 and explain how the humorous effect is achieved. (2)
8. Explain, **in your own words**, what the writer means by, “fulfilling the time-honoured function of tourists”. (paragraph 4) (2)

**Look again at paragraphs 5 to 7**

1. In paragraph 5, how does the writer’s **word choice** convey the contrast in size between the islands of Reisa an t-Struith and Jura? (2)
2. Explain what the writer means by saying that the seascape is, “rendered abstract by the satellite navigation system” (Paragraph 5). **Use your own words** as far as possible. (2)
3. The writer uses a colon in each of the last two sentences of paragraph 5. Explain the function of the colon in **each** of these sentences. (2)
4. Identify **and** give an example of the **technique** used by the writer in paragraph 6 to emphasise the connection between the islands and New York. (2)
5. In paragraph 7, the writer tells us, “By 1919 the island was almost deserted:”. Write down **three** examples of the writer’s word choice in the remainder of the paragraph which continue the idea of desertion or decay. (3)

**Look again at paragraphs 8 and 9**

1. In paragraph 8, the writer describes the birds as “stunt pilots in their black and white flying suits.”
2. Identify the **technique** used in this expression. (1)
3. Explain fully what is **appropriate** about this expression. (2)
4. Explain how the first sentence of paragraph 9 works as a **link** between the writer’s ideas in paragraph 8 and what he goes on to say in paragraph 9. (2)
5. What is surprising about the expression, “a landmark made of water”? (2)
6. **In your own words**, explain fully how the whirlpool is created. (2)
7. “waves butt heads like rutting deer” (paragraph 9). Explain clearly why this is an effective **comparison** for the writer to use here. (2)

**Look again at paragraphs 10 to 12**

1. Look again at the first sentence of paragraph 10.

 (a) Identify and give an example of any one **technique** the writer uses to describe the experience of travelling across the whirlpool. (2)

(b) Explain how effective you find this example. (2)

1. **Quote** two expressions which show the **contrast** between how the whirlpool appears on the echo sounder and how it appears in reality. (2)
2. Why do you think the writer includes the story about George Orwell? (1)

**Think about the passage as a whole.**

1. How effective do you find the final paragraph as a **conclusion** to the article as a whole? (2)
2. Why is “Let’s Go Round again” a good title for this article? (2)

Total = 50