

## Setting questions in Close Reading assessments

This paper serves two purposes.

It provides the rationale for the way individual questions have been set and for the structure and sequence of questions in the exemplars of close reading assessment tasks for internal summative assessment (National Assessment Bank) and interpretation tasks in external assessment (SQA specimen question papers).

It provides a set of principles applicable by teachers and lecturers to any close reading assessments they may choose to design themselves.

Because it refers to these three sets of circumstances, the paper appears in the subject support documents in three places.

- Accompanying the NAB exemplars
- Accompanying the SQA specimen question papers
- In the Subject Guide

### Key Factors in Reading

Good assessment questions should enable students to demonstrate their abilities in the key aspects of the “generic” process of reading any text and should also reflect the particular concerns and nature of the specific text they are addressing.

The process of reading involves a complex interaction between the reader’s previous experience of life and of language and the text set down by the writer, with all its referential and symbolic richness.

The English and Communication Arrangements identify three key aspects of this process.

- Understanding ideas, information and supporting details in the text (including understanding of the relationship among these).
- Analysis of ways in which the language, structure and style of the text contribute to its meaning/effect/impact.
- Evaluation of the effectiveness of the text, based on the reader’s perception of the writer’s purpose and stance, supported by evidence from the text.

This formulation of the nature of reading is a development of that underpinning approaches to reading in early primary education and in 5–14 English language programmes, where activities of the reader in pursuit of various purposes are:

- Recognition of words and sentences (“decoding”);
- Pursuit of meaning, by relating ideas, information to one’s own experience, and
- Appreciations of the writers’ craft—recognition of how meaning and effects have been created.

There is thus a common set of key ideas on which all teaching of reading rests throughout a pupil’s/candidate’s career. At all stages, effective teaching makes these key ideas explicit, so that pupils/candidates not only read and respond to texts, but also develop a clear sense of the repeated processes of understanding, analysing and evaluating. In order to avoid superficiality, it is important that candidates should develop this awareness that effective reading goes beyond straightforward grasp of ideas/information to analyse and evaluate how meaning has been made.

## **Setting Questions—Some Variety, but Three Common Factors**

There is no single model for setting good assessment questions on texts. Understanding, analysis and evaluating constantly interact in the actual process of reading. The nature and purposes of different texts may make some different approaches to question setting and different order of questions appropriate. If candidates have extensive experience of reading, with explicit attention to its three key aspects, they will be able to respond to questions which validly assess their understanding, analysis and evaluation of texts, even though the type and order of the questions may vary from task to task. Within English and Communication we are used to asking candidates to respond in different ways in such tasks as “interpretation”, “textual analysis” (or “practical criticism”) and “critical response/essay”. The English and Communication criteria now make clear the extent to which these different tasks are really different ways of designing questions to assess the same key aspects of understanding, analysis and evaluation within reading.

### **Principles**

There are, however, principles which apply to all question setting. These are derived from the nature of reading as it is defined by the three key aspects in the criteria. The level of challenge in questions (and also in texts) should vary to match the degree of sophistication required at the different levels of National Qualifications, but the common principles should apply at all levels.

In relation to “close reading”/“interpretation”, and also to “close reading questions” in textual analysis, these principles are:

- 1 There should be a balance of questions covering understanding, analysis and evaluation.
- 2 The main focus of each question—ie, whether understanding, analysis or evaluation—should be clearly indicated, both by the words used in it and by an explicit indication to the candidate, eg, by use of a code (U, A, E) or headings. In this way, candidates will be helped to recognise in assessment tasks the key aspects of reading of which they have been developing awareness in classwork.
- 3 In respect of the particular text used, the setter should write questions which reflect the specific information/ideas (and its/their development) and the specific stylistic characteristics which are important in it. “What matters” in the text should be brought to the candidates’ attention for explanation, comment and/or evaluation. According to the text, this might result sometimes in questions addressing characteristics running through the whole or sections of it. It might result also in questions which turn candidates’ attention to specific important details.
- 4 While questions should orient candidates to what the setter judges to be “what matters” in the text, neither they nor the marking instructions should close off legitimate responses which could be consistent with the evidence of the text. Good questioning requires candidates to take account of all the key evidence, particularly in the case of texts with complex purposes and using sophisticated techniques.
- 5 The question setter(s) should provide indication of likely acceptable answers, in accordance with the two preceding principles. The range of such acceptable responses should be determined by what the linguistic evidence allows—both in the section specifically addressed by the question and, where relevant, the rest of the text.
- 6 It is wise to involve others in “moderating” both questions and marking scheme, so that several professional views form a consensus about their validity.

## **The “Reading Purposes” Approach**

One helpful way of working towards questions which adhere to the principles might be called the “Reading Purposes” approach. This involves identifying purposes which candidates might reasonably be expected to pursue in reading the text. These purposes might be simple—eg, to obtain information about a topic or issue, or more complex—eg, to find evidence for a sophisticated stance towards a topic, such as irony—according to the text and the degree of challenge appropriate to the Higher Still level. This approach brings into focus the particular points of content (understanding), style (analysis) and effectiveness (evaluation) which are “what matters” in the text. Questions which are derived from these reading purposes will then be well focused.

It is also helpful, when this approach to question setting has been adopted, to invite the candidates actually to read the text for the purposes on which the setter has based the questions. This orients candidates before they read to the central aspects of the text which the questions are going to address. It is a more direct version of the advice teachers and lecturers have sometimes given to read all the questions to form a sense of what can be found in the text.

This approach is particularly valuable in designing tasks to help develop reading skills, but is also applicable to summative assessment tasks.

## **Exemplars—National Assessment Bank and External Examination**

All the NAB and external examination exemplars make explicit the ways in which the questions focus on understanding, analysis and evaluation. This is done by grouping or coding of questions.

### **Grouping of Questions**

This strategy groups together the questions relating to each of understanding, analysis and evaluation, under these headings. It is particularly appropriate when the setter considers that the best approach to the text is to revisit it separately in pursuit of ideas, appreciation of craft and evaluation of success in achieving purpose. This arrangement of the questions may also be particularly helpful in applying the marking guidelines laid down for internal summative assessment in the Language Study unit. These guidelines require candidates to obtain 50% of the available marks for each of understanding, analysis and evaluation. Grouping the questions makes it easy to check whether this requirement has been met.

### **Coding of Questions**

It is also possible to intersperse all three types of question—understanding, analysis and evaluation—without any grouping, but indicating the nature of each question by a code. This arrangement is also one which has often been employed in external examinations, except for the coding.

Its use in external assessment for the National Qualifications English and Communication courses does not cause difficulties in checking the achievement of half marks for each of understanding, analysis and evaluation. This is not a requirement in the external examination. Candidates sitting the examination will have demonstrated in internal assessment their ability to deal specifically with each of these aspects of reading.

The external assessment will make use of ungrouped questioning with indicative coding to show the nature of the questions.



[C039/SQP070]

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Intermediate 1  
English  
Specimen Question Paper

Time: 1 hour 30 minutes

NATIONAL  
QUALIFICATIONS

This paper consists of two parts: Part I—Interpretation  
Part II—Understanding and Appreciation

You should attempt all questions.

The total value of the Paper is 70 marks.

## PART I—INTERPRETATION

You should spend about 45 minutes on this Part of the paper.

The passage which follows is adapted from a newspaper article.

The questions will ask you to show that:

you understand **what** the writer has said (main ideas and supporting details) (**Understanding—U**);

you can identify **how** the writer has said it (techniques of structure and style) (**Analysis—A**);

you can comment on **how well** the writer has achieved his/her purpose (using appropriate evidence) (**Evaluation—E**).

Read the passage carefully and then answer all the questions, using your own words where asked to do so.

**A code letter (U, A, E) is used alongside each question to identify its purpose for you.**

### FULL STEAM AHEAD

*Each weekend Sue Dunnett disappears in a cloud of smoke. She tells Anne Penrose why she makes tracks for steam trains.*

Aviemore station: still and cold, the railway tracks lined with snow. Breathe out into the winter rawness and puffs of mist shoot like miniature clouds from a steam funnel into the sky; strain for sounds in the depths of the silence and in the imagination the train becomes real. It trundles through the afternoon gloom, like a ghostly echo of a scene from Tolstoy's novel, *Anna Karenina*. ". . . the engine was whistling in the distance, and a few moments later the platform shook as the train puffed in: the steam spread low in the frozen air, the connecting rods slowly and rhythmically pushed and pulled, the bent figure of the engine driver, warmly wrapped up, was soon covered with haar frost."

Along in the engine shed with the real trains, Sue Dunnett is warmly wrapped up too. A volunteer on the Strathspey Steam Railway, she spends most of her spare time here, and knows that in winter it's almost as cold inside as out. There are thick layers under her blue mechanic overalls and a blue woollen hat keeps the cold from nipping her ears.

The shell of a carriage looms over her. Its windows are empty and the volunteers are working to restore the frames and seal the leaks. In the spring, the restoration work of the winter over, it will be a wining and dining car, where Sue will serve salmon and roast beef for parties of up to 50 people. She calls it a hobby, but that seems an inadequate description of an interest which so consumes her spare time.

It's a hobby that means her weekend is a working one for large chunks of the year. Sue and her husband David used to spend their family holiday volunteering on the railway with their two sons. Sue was also a volunteer worker at Chester Zoo and when David took early retirement from his job as a university lecturer she had to decide where her loyalties lay. The railway, which operates on five miles of track between Aviemore and Boat of Garten, won and the family moved to Broomhill. Now they rise early in all weathers to cycle the five

miles from their home to Boat of Garten station.

In the season, they work both Saturdays and Sundays trundling a buffet trolley through the carriages or serving tea with pancakes and heather honey from a restaurant car that was once part of the Flying Scotsman to enthusiasts who want to relive the heady days of steam travel. When they started they were prepared for anything, but it was in catering that there was the biggest need. "I'm not very domesticated and David is quite shy with people," says Sue, "so we wondered how we would get on. But it's been fine. Having a uniform has helped because it's almost like playing a part. In a way, it's not really us."

The company has only four employees. The rest of the workers are volunteers and the service couldn't operate without them. Some spend every weekend at the railway; those who live further away head north once a month, or spend a few weeks' holiday each year dedicated to steam preservation. There are 28 in all but there is still room for more. "There's too much to do," says Sue. "It's a case of deciding what we can manage to do and what we just have to leave."

There is a kind of romance about steam trains that evokes images of Tolstoy and fur wraps, steam and whistles rather than grime and soot. Or of a film like *Brief Encounter*, where two cakes and a hot chocolate soothe the trauma of lost love.

"There is a magic about this big thing belching steam and going forward," says Sue. "I suppose one of the things which makes it so impressive is the sheer size. A steam train is more real somehow, more substantial, and more capable of getting you from A to B than a modern sprinter. It's less likely to be stopped by snow or leaves on the line."

The atmosphere is certainly romantic. Some passengers have been so overcome they have decided to propose during a journey. During a special New Year trip a young man, about to ask his girlfriend to marry him, nervously asked Sue if she

had anything special for a toast. There was no  
 85 champagne but she rustled up a miniature of  
 Strathspey Railway Company whisky as a  
 keepsake of the moment. To the cheers of other  
 passengers his girlfriend saved him from public  
 humiliation by accepting—at least until they  
 90 reached the station.

It's an incident that obviously pleased Sue  
 Dunnett, though she tried to stay discreetly in the  
 background. "I wish I'd asked their names," she  
 says, "It would have been nice to send a card."

95 She likes working on steam trains because she likes  
 to see people enjoying themselves. And she has an  
 instinct for the slower way of life that steam trains  
 represent. She prefers riding a bike to driving a  
 car, likes the country rather than the town because  
 100 of its lack of aggression, and enjoys the fact that the  
 Strathspey steam train doesn't go above 25 miles  
 an hour. Yet her love of steam trains is not a  
 nostalgia for a lost way of life, or an academic  
 interest in an historical relic. "For some people  
 105 there's a looking back to days gone by," she says,  
 "but with the Strathspey railway, steam is alive in  
 the Highlands now."

For those who run the railway rather than simply  
 travel on it, the sense of romance has to be coupled  
 110 with an understanding of the practicalities. Sue  
 knows first hand about the dirt and the grime.  
 She's shovelled coal and climbed under the engine

to clean the ash-pan.

She's also helped build a locomotive. "Some of the  
 tools you use are as big as your arm," she says with 115  
 the enthusiasm of a fisherman describing the one  
 that got away. "It's not the delicate touch you need  
 in the house. It's a case of, if it can't go any further  
 you hit it as hard as you can with a hammer. It's all  
 so different and you learn so many new things. It's 120  
 just good fun."

Working down in the engine shed may not be  
 everyone's idea of good fun. An electric fire on the  
 wall of the tiny room they jokingly refer to as the 125  
 canteen glows impotently against the cold. Out in  
 the work space only honest sweat will curb the  
 chill.

But, says Sue, you meet lots of people of different  
 backgrounds, work together with a common aim  
 and interest and when the season comes and the 130  
 track is running, there is the smell of the smoke and  
 the sound of the wheels.

There are plans to extend the track on from Boat of  
 Garten towards Grantown-on-Spey. The next  
 stop is Broomhill. Sue Dunnett has a gleam in her 135  
 eye when she thinks of the possibility. She lives in  
 the station house and she wants to know what it's  
 like to look out and see the train stopped outside,  
 see the smoke drift across the garden . . .

Adapted from *The Scotsman*

## QUESTIONS

- |  | <i>Marks</i> | <i>Code</i> |
|--|--------------|-------------|
| 1. Look at the by-line for the article ("Each weekend . . . steam trains.")<br>Which <b>two</b> expressions connect with the idea of steam trains?   | 2            | U/A         |
| 2. (a) The writer first describes the scene at Aviemore station as " <b>still and cold</b> " (line 1).<br>Explain how she continues <b>each</b> of these ideas in lines 2–8.   | 2            | U/A         |
| (b) She next describes it as "like a ghostly echo of a scene from . . . <i>Anna Karenina</i> " (lines 7 and 8).<br>What <b>similarities</b> are there between the scene at Aviemore and the scene in the novel?                      | 2            | U/A         |
| (c) What expression does the writer use to link the first two paragraphs?  | 1            | A           |
| 3. Although Sue calls it a hobby, the writer feels that "that seems an inadequate description . . ." (lines 29–30).<br><b>In your own words</b> , say what evidence the writer gives in lines 32–43 to support <b>her</b> statement. | 3            | U           |
| 4. Explain <b>in your own words</b> :  |              |             |
| (a) why Sue wondered how <b>both</b> she and David "would get on" in catering (lines 53–54);   | 2            | U           |
| (b) how "Having a uniform" (line 54) helped.   | 1            | U           |
| 5. What expression in lines 57–66 does the writer use to show that the volunteers are keen to look after the railway?  | 1            | A           |
| 6. Look at lines 72–78.  |              |             |
| (a) <b>In your own words</b> , give <b>two</b> reasons why Sue believes steam trains are better than modern sprinters.   | 2            | U           |
| (b) "A steam train is more real . . . than a modern sprinter" (lines 75–77).<br>How does the <b>structure</b> of this sentence emphasise the strength of her belief?   | 2            | A           |

	<i>Mark</i>	<i>Code</i>
7. (a) Why did the young man on the New Year trip (line 82) want something “special for a toast”?	2	U
(b) How did his girlfriend react?	1	U
(c) What effect does the writer achieve by adding “. . . at least until they reached the station” (lines 89–90)?	1	A
8. Sue “has an instinct for the slower way of life . . .” (lines 96–97). Give <b>two</b> examples that the writer uses to support this idea.	2	U/A
9. Quote an expression used later in the paragraph which helps you to understand the meaning of the word “nostalgia” (line 103).	1	A
10. From lines 110–119 give <b>two</b> examples which show that Sue Dunnett understands “the practicalities” of running the railway.	2	U
11. Sue thinks that working on the railway is “just good fun” (line 121). Explain <b>in your own words</b> :		
(a) why some people might disagree with her;	2	U
(b) how the writer’s <b>choice of words</b> suggests they are right to disagree.	2	A
12. What <b>two</b> pieces of evidence does the writer give in the final paragraph to show that Sue would like the railway to be extended to Broomhill?	2	A
13. Why do you think the writer ends the article with an unfinished sentence?	1	A
14. The purpose of this article is to <b>inform the reader</b> about one woman’s unusual hobby in an <b>interesting and entertaining manner</b> . Choose <b>three</b> of the following features of the way the article is written and explain how they help the writer to achieve her purpose.		
(a) The opening paragraph		
(b) Descriptive writing/comparisons/imagery		
(c) Selection of details		
(d) Use of interviews		
(e) Tone of writing		
(f) How the writer involves the reader		
You should refer in detail to the text to support your comments. You are free to use material from answers you have already written.		
	6	E
	<b>(40)</b>	

[END OF PART I]

## PART II—UNDERSTANDING AND APPRECIATION

You should spend about 45 minutes on this Part of the paper.

The questions following this extract are in two sections.

The questions in the Understanding section are designed to test your understanding of **what** has been said and **how** it has been said.

The questions in the Appreciation section ask you to state your opinions about the ideas and content of the extract and to use evidence from the text to support your opinions.

*The extract below is from a novel called "Jamaica Inn", by Daphne du Maurier. It is set in an isolated part of Cornwall and the events take place in 1810.*

Mary began to run across the moor, stumbling amongst the heather and the stones. It seemed an eternity before the tall chimneys of Jamaica Inn stood out before her above the winding road. As she crossed the yard she noticed with a sinking heart that the stable door was open, and the pony was inside. Joss Merlyn had returned.

5 She opened the door as silently as possible, but it rubbed against the stone flags, and grated in protest. The sound rang in the quiet passage, and in a minute the landlord appeared from the back, bending his head under the beam. His shirtsleeves were rolled above his elbow, and he had a glass in his hand, and a cloth. He was, it seemed, in high good humour, for he shouted boisterously at Mary, and waved the glass.

"Well," he roared, "don't drop your face a mile at the sight of me. Aren't you pleased to see me? Did you miss me much?"

10 Mary made an effort to smile, and asked him if he had had a pleasant journey. "Pleasant be damned," he answered. "There was money in it, and that's all I care. I've not been staying in the palace with the King, if that's what you mean." He shouted with laughter at his joke, and his wife appeared behind his shoulder, simpering in harmony.

15 As soon as his laughter died away the smile faded from Aunt Patience's face, and the strained, haunted expression returned again, the fixed, almost idiot stare that she wore habitually in the presence of her husband.

Mary saw at once that the little freedom from care which her aunt had enjoyed during the past week was now no more, and she had again become the nervy shattered creature of before.

Mary turned to go up to her room, when Joss called her. "Here," he said, "no skulking up there this evening. There'll be work for you in the bar, alongside of your uncle. Don't you know what day of the week it is?"

20 Mary paused to think. She was losing count of time. Was it Monday's coach she had taken? That made today Saturday—Saturday night. At once she realized what Joss Merlyn meant. Tonight there would be company at Jamaica Inn.

\*

25 They came singly, the people of the moors, crossing the yard swiftly and silently, as though they had no wish to be seen. They lacked substance in the dim light, and seemed no more than shadows as they skirted the wall and passed under the shelter of the porch to knock upon the door of the bar and gain admittance. Some carried lanterns, the fitful glare of which appeared to worry the bearers, for they attempted to screen the glow by covering it with their coats. One or two rode into the yard on ponies, whose hoofs rang sharply on the stones, and the clatter sounded strangely in the still night, followed as it was by the low creaking of the stable door yawning on its hinges, and the low mutter of voices as the men led their ponies to the stalls. Others were yet more furtive,  
30 bearing neither flare nor lantern, but flitting across the yard with hats pulled low and coats muffled to the chin, betraying by the very secrecy of their movements their desire to remain unseen.

## QUESTIONS

Marks

### Understanding

1. How are the characters Mary, Joss and Patience related to each other? 2
2. (a) Which expression in the first paragraph (lines 1–3) tells you that Mary was not happy about the return of Joss Merlyn to Jamaica Inn? 1  
(b) How does the last sentence in the paragraph (line 3) help you to understand how Mary feels? 2  
(c) Why do you think Mary opened the inn door very quietly? (line 4) 1  
(d) How does Mary's action in line 10 tell you more about her attitude to Joss? 2  
You should attempt to answer in your own words.
3. Look at lines 11–18.  
(a) What do Patience's reactions in lines 11–15 show you about her relationship with Joss? 3  
Quote **two** pieces of evidence from these lines to support your statement.  
(b) Why do you think that Patience had enjoyed "the little freedom from care" (line 16) in the previous week? 1
4. Look at lines 23–31.  
(a) "they had no wish to be seen." (lines 23–24) 2  
Quote **two** expressions from lines 24 to 27 which continue this idea.  
(b) In lines 27–29 the writer uses several expressions to describe sounds. 4  
Quote **two** separate examples and explain briefly how each adds to the atmosphere of the paragraph.
5. Give **two** possible reasons for the break in the text between lines 22 and 23. 2

### Appreciation

6. Many novels have a hero/heroine and a villain.  
Using evidence from the text to support your choice, explain:  
(a) which of the characters in this extract you think will turn out to be the hero/heroine; 3  
(b) which of the characters in this extract you think will turn out to be the villain. 3
7. (a) What atmosphere is the author trying to create in the final paragraph (lines 23–31)? 1  
(b) By close reference to the text explain how successful you think she has been in creating this atmosphere. 3

**Total (30)**

[END OF QUESTION PAPER]

[C039/SQP070]

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Intermediate 1  
English  
Specimen Marking Instructions

NATIONAL  
QUALIFICATIONS

## Intermediate 1 English

### Part I : Interpretation

#### Specimen Marking Instructions

		Marks	Code
1.	Look at the by-line for the article ( <i>"Each weekend ... .. steam trains."</i> )  Which <b>two</b> expressions connect with the idea of steam trains?  (.....cloud of) smoke (.....makes) tracks	(1) (1)	U/A
2.	a) The writer first describes the scene at Aviemore station as " <u>still</u> and <u>cold</u> " (line 1).  Explain how she continues each of these ideas in lines 2 – 8.  still – lift of/reference to " <i>depths of the silence</i> " cold – reference to " <i>snow</i> "/" <i>winter rawness</i> "	(1) (1)	U/A
	b) She next describes it as " <i>like a ghostly echo of a scene from ... .. Anna Karenina</i> " (lines 7 and 8).  What <b>similarities</b> are there between the scene at Aviemore and the scene in the novel?  both have trains both trains move slowly/heavily both refer to mist/cloud/steam/frozen air both refer to cold weather	<b>Any two</b> (2)	U/A
	c) What expression does the writer use to link the first two paragraphs?  " <i>warmly wrapped up/too</i> "	(1)	A

3. Although Sue calls it a hobby, the writer feels that “*that seems an inadequate description... ..*” (lines 29 – 30).

**In your own words** say what evidence the writer gives in lines 32 – 43 to support her statement.

She often works at weekends.  
 Family used to spend holidays working on railway.  
 Sue gave up her job at Chester Zoo.  
 Family moved house.  
 They get up early  
 They cycle to work  
 They work in all weathers

Any three (3) U

4. Explain in your own words:

- a) why Sue wondered how **both** she and David “*would get on*” in catering (lines 53 – 54);

Sue not very good at housework/cooking etc. (1) U  
 David is a shy person/doesn't like being exposed etc. (1)

- b) how “*Having a uniform*” (line 54) helped.

It was like acting/they didn't feel it was really them. (1) U

5. What expression in lines 57 – 66 does the writer use to show that the volunteers are keen to look after the railway?

“*dedicated (to steam preservation)*” (1) A

6. Look at lines 72 – 78.

- a) **In your own words**, give two reasons why Sue believes steam trains are better than modern sprinters.

Impressed by size/more of a “*presence*” (1) and more able to complete journey/won't be so easily stopped (1). (2) U

		Marks	Code
b)	<i>"A steam train is more real... ..than a modern sprinter"</i> (lines 75 – 77).		
	How does the <b>structure</b> of this sentence emphasise the strength of her belief?		
	Repetition (1) of the word "more" (1). NB "more" on its own = 0	(2)	A
7.	a) Why did the young man on the New Year trip (line 82) want something <i>"special for a toast"</i> ?		
	to celebrate (1) after proposing (1)	(2)	U
	b) How did his girlfriend react?		
	She accepted (his proposal).	(1)	U
	c) What effect does the writer achieve by adding <i>"... ..at least until they reach the station"</i> (lines 89 – 90)?		
	Introduction of humorous tone Introduction of doubt	Any one (1)	A
8.	Sue <i>"has an instinct for the slower way of life... "</i> (lines 96 – 97) Give <b>two</b> examples that the writer uses to support this idea.		
	She prefers riding a bike to driving a car (1) She likes the country rather than the town (1) She enjoys the slow speed of the train (1) Any two =(2) U/A (Lifts acceptable)		
9.	Quote an expression used later in the paragraph which helps you to understand the meaning of the word <i>"nostalgia"</i> (line 103).		
	Reference to any one of:  "lost way of life" "looking back to days gone by" (1)	(1)	A

10. From lines 110 – 119 give **two** examples which show that Sue Dunnett understands “*the practicalities*” of running the railway.

Reference to any **two** of:

*“knows first hand about the dirt and the grime”*

*“shovelled coal”*

*“under the engine to clean the ash-pan”*

*“helped build a locomotive”*

*“Some of the tools... your arm”*

*“hit it as hard as you can with a hammer”.*

**(2) U**

11. Sue thinks that working on the railway is “*just good fun*” (line 121)  
Explain in your own words

- a) why some people might disagree with her;

Cold/cramped conditions/hard work/dirty. **Any two (2) U**

- b) how the writer’s choice of words suggests they are right to disagree.

Reference to any one of: tiny room/jokingly  
referred to as canteen/glows impotently/honest  
sweat/curb the chill (1)  
+ explanation (1)

**(2) A**

12. What **two** pieces of evidence does the writer give in the final paragraph to show that Sue would like the railway to be extended to Broomhill?

The writer says she “*has a gleam in her eye (when she thinks of the possibility)*” (1) and “*she wants to know what it’s like... train stopped outside*” (1)

**(2) A**

13. Why do you think the writer ends the article with an unfinished sentence?

To give the impression of Sue daydreaming/enjoying the vision/ongoing nature of (unfinished) work.

**(1) A**

14. The purpose of this article is to **inform the reader** about one woman's unusual hobby in an **interesting and entertaining manner**.

Choose **three** of the following features of the way the article is written and explain how they help the writer to achieve her purpose.

- a) The opening paragraph.
- b) Descriptive writing/comparisons/imagery.
- c) Selection of details.
- d) Use of interviews.
- e) Tone of writing.
- f) How the writer involves the reader.

You should refer in detail to the text to support your comments.

You are free to use material from answers you have already written.

For each feature selected there should be at least one textual reference (1) and an attempt to evaluate its informative quality or degree of interest (1)

3 x 2 = (6) E

## Part II : Understanding and Appreciation

**1** *How are the characters Mary, Joss and Patience related to each other?* (2)

Joss and Patience are married – 1  
Mary is the niece of either – 1

**2 (a)** *Which expression in the first paragraph (lines 1 – 3) tells you that Mary was not happy about the return of Joss Merlyn to Jamaica Inn?* (1)

“sinking” or “(with a) sinking heart” – 1

**(b)** *How does the last sentence in the paragraph (line 3) help you to understand how Mary feels?* (2)

short sentence (1) showing finality/depression/inevitability etc (1)  
short sentence (1) for dramatic effect (1)  
use of full name for Joss Merlyn showing lack of intimacy (2)

**(c)** *Why do you think Mary opened the inn door very quietly? (line 4)* (1)

she was scared/did not wish to be seen/wanted to avoid Joss (1)  
she was guilty for being late/for having been out (1)

**(d)** *How does Mary’s action in line 10 tell you more about her attitude to Joss? You should attempt to answer in your own words.* (2)

lift of “effort to smile” + comment about dislike or falseness or fear (if not used in (c)) (1)  
paraphrase of “effort to smile” + comment about dislike or falseness or fear (if not used in (c)) (2)

**3 (a)** *What do Patience’s reactions in lines 11 – 15 show you about her relationship with Joss? Quote two pieces of evidence from these lines to support your statement.* (3)

relationship based on conciliation – “simpering in harmony”  
“as soon as... smile faded”  
relationship contains fear – “strained/haunted/fixed..stare”  
relationship is one of complete domination – any appropriate quotation

1 mark available for identification of up to two descriptions of the relationship  
1 mark for each of two relevant quotations.

**(b)** *Why do you think that Patience had enjoyed “the little freedom from care” (line 16) in the previous week?* (1)

Joss had been away from home for several days. – 1

- 4 (a) *“they had no wish to be seen.” (lines 23 – 24)*  
*Quote two expressions from lines 24 to 27 which continue this idea.* (2)

lacked substance (1) shadows (1) skirted (the wall) (1) passed under the shelter (1)

- (b) *In lines 27 – 29 the writer uses several expressions to describe sounds. Quote two separate examples and explain briefly how each adds to the atmosphere of the paragraph.* (4)

(hoofs) rang sharply (1)  
clatter (sounded strangely) (1)  
low creaking (1)  
(door) yawning (1)

Any two of these are acceptable up to a maximum of 2

There may be separate comments on two of the above (1 + 1)

Or a good general comment covering two of the above (2)

or a weak comment covering two of the above (1)

- 5 *Give two possible reasons for the break in the text between lines 22 and 23.* (2)

Two simple ideas: change/passing of time (1)

change of place/scene – inside to outside (1)

change of focus from Mary to the “outsiders” (1)

or more complex idea

link from ideas of last sentence in paragraph 1 to the fulfilment of expectation in paragraph 2 (2)

idea of cliffhanger, or dramatic pause to create tension (2)

### Appreciation

- 6 *Many novels have a hero/heroine and a villain. Using evidence from the text to support your choice, explain:*

(a) *which of the characters in this extract you think will turn out to be the hero/heroine;* (3)

(b) *which of the characters in this extract you think will turn out to be the villain.* (3)

For each character, appropriate choice (1), appropriate reason (1), and supporting evidence from text (1)

- 7 (a) *What atmosphere is the author trying to create in the final paragraph (lines 23 – 31)?* (1)

Any acceptable atmosphere (1)

- (b) *By close reference to the text explain how successful you think she has been in creating this atmosphere.* (3)

A simple statement about the success, or otherwise, could gain 1 mark.

Appropriate reference(s) to the text could gain 1 mark  
related to a comment about the success (1mark)

Candidates may use material which has already been given in answer to other questions.

**TOTAL (30)**

**[END OF MARKING INSTRUCTIONS]**

