

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/SQP071]

Intermediate 2 Time: 1 hour
English
Paper I: Interpretation
Specimen Question Paper

NATIONAL
QUALIFICATIONS

You should attempt all questions.

The total value of the Paper is 40 marks.

The passage that follows is a newspaper article about the popularity of certain types of sports shoe.

Read the passage carefully and then answer all the questions, using your own words as far as possible.

The questions on it will ask you to show that:

you understand the main ideas and important details in the passage—in other words, **what** the writer has said (**Understanding—U**);

you can identify, using appropriate terms, the techniques the writer has used to get across these ideas—in other words, **how** she has said it (**Analysis—A**);

you can, using appropriate evidence, comment on how effective the writer has been—in other words **how well** she has said it (**Evaluation—E**).

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

Trainer Spotting : the Sport of The Nineties

Alison Thomas rues the day sports shoe manufacturers put the boot into family budgets by going hi-tech.

IT'S an all-too-familiar scenario to parents across the country. Weeks of alternate wheedling and sulking concluding in a compromise that pleases no-one—a pair of trainers that cost a lot
5 more than you'd bargained for, but can't compare with the latest hi-tech model your fashion-conscious teenager coveted.

Hostilities die down for a few days, only to flare up again when you receive a frosty letter from
10 school reminding you of your parental duty to support their policy on uniform. Having effected a surreptitious switch of footwear at the bus-stop, your insubordinate offspring has been spotted by the headmistress.

15 Even the French, who find our attitude to uniform rather quaint, if not positively eccentric, are trying to dissuade young people from wearing trainers to school. As the headteacher of one school in Bergerac put it "If you allow trainers, pupils will
20 wear the same shoes all day long, including sports lessons. You can imagine the result—the classroom smells like a farmyard!"

The origins of high technology footwear go back to the Mexico Olympics in 1968 when tartan
25 athletics tracks were introduced for the first time. Fourteen world records fell that year, and the trend continued as more and more stadiums adopted the new surface. But there was a price to pay. Athletes weren't used to competing on hard surfaces, and
30 before long doctors noticed a marked increase in the number of injuries such as Achilles tendon and cartilage problems. They nicknamed it the "tartan syndrome".

35 However, it wasn't until 1977 that a Swiss researcher identified the cause of the problem, a discovery which led to a revolution in shoe manufacturing techniques. When an athlete is running on a hard surface, his spinal column shudders each time his foot hits the ground. Even a
40 gentle jog can produce an impact three times his body weight. Ever since, manufacturers have

spent millions of pounds developing new ways of cushioning the force of this impact, until today some of them claim reductions of up to 52%.

Yet most of the teenagers who buy top-of-the- 45 range hi-tech trainers rarely go near a sports track. So why is it that wearing the latest model is so important if you value your street cred?

The French word for trainer is "basket", short for basketball, and this is where it all started—on
50 the basketball court. In America, basketball stars are cult figures, especially among ethnic minority groups, for this sport is one of the few avenues open to young blacks aspiring to climb the social ladder. From there it spread to other young people, and, as
55 with most American trends, it wasn't long before the latest craze had crossed the Atlantic.

Today, the giants of the sports shoe industry are engaged in a cut-throat battle to cling on to their share of the market. Their weapons are a plethora
60 of new models, each one more technologically advanced than the one before, and vast sums spent on advertising and marketing.

Basketball heroes Shaquille O'Neale and Michael Jordan, football idols Ryan Giggs and Ian
65 Wright, star athletes Daley Thompson and Linford Christie—all of these have lent their names to leading models, ensuring that to wear any other make is "totally sad". The music world too exerts its influence. Adidas were lagging behind
70 until the "Gazelle", worn by Madonna and other female vocalists, became all the rage with young girls. They're not as hi-tech as Nike or Reebok, but they're cheaper, and they're just the thing for an evening out. 75

Bemused parents watch their daughters spend hours perfecting a sophisticated appearance only to cap it all—or foot it all—with this low cut, striped shoe reminiscent of the 1970s.

You might be forgiven for concluding that it's
80 all one enormous marketing gimmick and a total

waste of your money. Sophisticated cushion soles may be essential for the stars of the sporting world, but they're pretty irrelevant for your average
 85 sedentary teenager. Yet that's the rub. For in some ways, modern trainers are actually good for their feet, especially if they spend most of their time loafing around the town centre or hanging out with their mates on street corners.

90 For the less fit you are, the more your tendons and cartilages are susceptible to damage. Even embarrassingly out-of-touch parents could do worse than give them a try. A good shock absorber can be an asset if you're overweight, suffer from
 95 back problems or walk a lot on hard surfaces like pavements.

But trainers do have one drawback—they're not good at absorbing moisture. A recent survey examining the sweat absorption capacity of
 100 13 models concluded that four were "inadequate",

the other nine "very inadequate". In view of this, coupled with the fact that an hour's exercise produces 15–20 grams of sweat, it's not surprising that before long our children's feet are squelching pungently inside their shoes. And what is
 105 particularly worrying is to see so many 16–18 year olds wearing the same pair of shoes day in day out all year long.

Which brings us back to the aroma lingering in Bergerac classrooms. The saga of the dissident
 110 young Nicholas of year 10, who was sent home for insisting on wearing his trainers to school, caused quite a furore. Although the headteacher managed to persuade the school's administrative council to back him, he then had to face the parents'
 115 association, who lodged a formal appeal against the trainer ban. But then the French are rather quaint, if not positively eccentric.

QUESTIONS

	<i>Marks</i>	<i>Code</i>
1. In the first two paragraphs (lines 1–14), what techniques has the writer used to get the reader involved in the article?	2	A
2. Clearly explain the compromise described in paragraph 1.	2	U
3. How had the "offspring" referred to in line 13 been "insubordinate"?	2	U
4. (a) What does the writer gain by opening the third paragraph (line 15) with the word "Even"?	2	A
(b) In your own words , what appears to be the usual attitude of the French towards the clothes people wear to school?	1	U
(c) Why do they take a different attitude towards wearing trainers?	1	U
5. (a) Using your own words as far as possible , outline the development of hi-tech footwear as conveyed in lines 23–44.	3	U
(b) In what way could the present popularity of such footwear be regarded as ironic?	2	U
(c) "So why is it that wearing the latest model is so important if you value your street cred?" (lines 47–48) In your own words , what answers does the writer provide to this question in lines 49–75?	3	U
6. Look at the fourth paragraph (lines 23–33). Think about the way this paragraph is organised. What aspects of the structure of the paragraph help the writer to convey her meaning effectively?	3	U
7. Give an example and explain how the writer's choice of words in lines 58–63 emphasises the nature of the competition between the companies producing trainers.	3	A
8. What is the main advantage and what is the main disadvantage of wearing hi-tech trainers even if you do not take part in sport?	2	U
9. How effective is the final paragraph? Use evidence from the article to support your view.	2	E

10. (a) The writer uses **humour** throughout this article.
Select an example from lines 76–118 and explain why it is effective. 2 E
- (b) Select **two** of the following and explain how they help her to achieve her purpose:
the use of illustration;
the tone employed;
the use of figurative language;
word choice;
structure.
- Support your comments with direct evidence from the text. 6 E
11. Look again at the by-line used by the editor to introduce this article, “*Alison . . . going hi-tech.*”
Referring directly to words or phrases used in this by-line, explain to what extent you believe it **is** or **is not** an accurate reflection of the passage. 4 E

Total (40)

[END OF QUESTION PAPER]

[C039/SQP071]

Intermediate 2
English
Paper I: Interpretation
Specimen Marking Instructions

NATIONAL
QUALIFICATIONS

Intermediate 2 English

Paper I : Interpretation

Specimen Marking Instructions

	Marks	Code
<p>1. <i>In the first two paragraphs (lines 1-14), what techniques has the writer used to get the reader involved in the article?</i></p>	(2)	A
<p>Appeals to common experience = 1 Conversational/humorous tone = 1 Refers directly to the reader (“you”/ “your”) = 1</p>		
<p>2. <i>Clearly explain the compromise described in paragraph 1.</i></p>	(2)	U
<p>Effective gloss of “a pair ... coveted” (lines 4-7) eg The shoes bought, while not as expensive as those the child wanted (1), cost more than the parent had intended to pay (1).</p>		
<p>3. <i>How had the “offspring” referred to in line 13 been “insubordinate”?</i></p>	(2)	U
<p>In disobeying the rules: of parents (1) of school (in disobeying “rules”)(1)</p>		
<p>4a. <i>What does the writer gain by opening the third paragraph (line 15) with the word “Even”?</i></p>	(2)	A
<p>Detailed development of any ONE of the following or less well developed mention of any TWO = 2</p> <p>Idea of force/intensity = 1 Idea of humour = 1</p>		
<p>b. <i>In your own words, what appears to be the usual attitude of the French towards the clothes people wear to school?</i></p>	(1)	U
<p>Any reasonable answer suggesting they are against uniforms/think it a strange idea /think it unnecessary/etc (1)</p>		
<p>c. <i>Why do they take a different attitude towards wearing trainers?</i></p>	(1)	U
<p>Wearing trainers is unhealthy/smelly/etc. (1)</p>		
<p>5a. <i>Using your own words as far as possible, outline the development of hi-tech footwear as conveyed in lines 23 - 44.</i></p>	(3)	U
<p>Answers must cover: the advent of tartan tracks leading to more injuries (1) the discovery of the cause of the injuries (1) the design of new footwear to reduce injuries (1)</p> <p>Accept generalised/condensed answers containing all points in whatever order. Straight lifts = 0</p>		

		Marks	Code
b.	<i>In what way could the present popularity of such footwear be regarded as ironic?</i>	(2)	U
	Gloss of the first sentence in paragraph 6, "Yet ... track" (2)		
c.	<i>"So why is it that wearing the latest model is so important if you value your street cred?" (lines 47 - 48)</i>		
	<i>In your own words, what answers does the writer provide to this question in lines 49 – 75?</i>	(3)	U
	Gloss of "cult figures" = 1 Examples from sport/music = 1 Gloss of "to wear 'totally sad'" = 1		
6.	<i>Look at the fourth paragraph (lines 23 – 33).</i>		
	<i>Think about the way this paragraph is organised.</i>		
	<i>What aspects of the structure of the paragraph help the writer to convey her meaning effectively?</i>	(3)	U
	Answers should comment on the balanced nature of the paragraph. The first part deals with the advantages of tartan tracks (1); the last part deals with the disadvantages (1); the effect of the pivotal sentence beginning "But .." (1)		
7.	<i>Give an example and explain how the writer's choice of words in lines 58 – 63 emphasises the nature of the competition between the companies producing trainers.</i>	(3)	A
	Answers should identify three effective words/expressions and make sensible comment on their appropriateness/effectiveness in context Example + comment = 1 (x3)		
8.	<i>What is the main advantage and what is the main disadvantage of wearing hi-tech trainers even if you do not take part in sport?</i>	(2)	U
	Gloss of paragraph 12 = 1 Gloss of paragraph 13 = 1		
9.	<i>How effective is the final paragraph?</i>		
	<i>Use evidence from the article to support your view.</i>	(2)	E
	Quote/reference (1) + valid comment (1)		

- | | | Marks | Code |
|-------------|---|--------------|-------------|
| 10a. | <i>The writer uses humour throughout this article.</i> | | |
| | <i>Select an example from lines 76 – 118 and explain why it is effective.</i> | (2) | E |
| | Explanation of humorous effect created = 2
Explanation of relevance in context =2 | | |
| b | <i>Select TWO of the following and explain how they help her to achieve her purpose:</i> | | |
| | <i>The use of illustration, the tone employed, the use of figurative language, word choice, structure.</i> | | |
| | <i>Support your comments with direct evidence from the text.</i> | (6) | E |
| | Valid feature identified = 1
Explanation of appropriateness to purpose = 2
[x2 for 6 marks] | | |
| 11. | <i>Look again at the by-line used by the editor to introduce this article, “Alison ... going hi-tech.”</i> | | |
| | <i>Referring directly to words or phrases used in this by-line, explain to what extent you believe it is or is not an accurate reflection of the passage.</i> | (4) | E |
| | Answers should:

Explain the meaning of comment on the appropriateness/inappropriateness of “rues” (2) “put the boot into family budgets.” (2)

[Comments on the appropriateness of the register/tone of the by-line (2)] | | |

[END OF MARKING INSTRUCTIONS]

[C039/SQP071]

Intermediate 2
English
Paper II
Specimen Question Paper

Time: 1 hour 30 minutes

NATIONAL
QUALIFICATIONS

This paper consists of two parts: Part (a)—Textual Analysis
Part (b)—Critical Essay

You should attempt all questions in the Textual Analysis part of the Paper. The value of this part is 30 marks.

You should attempt only **one** question from the Critical Essay part of the Paper. The value of this part is 30 marks.

PART (a)—TEXTUAL ANALYSIS

Read this poem about picking blackberries (brambles) and answer the questions which follow.

The questions are in two sections.

The questions in the Analysis section ask you about **what** the poet has said and **how** he has said it.

The questions in the Appreciation section ask you to give your personal reaction to the poem, commenting on how effective you found the techniques used by the poet and providing evidence from the poem to justify your reactions.

BLACKBERRY PICKING

Late August, given heavy rain and sun
For a full week, the blackberries would ripen.
At first, just one, a glossy purple clot
Among others, red, green, hard as a knot.
5 You ate that first one and its flesh was sweet
Like thickened wine: summer's blood was in it
Leaving stains upon the tongue and lust for
Picking. Then red ones inked up and that hunger
Sent us out with milk-cans, pea-tins, jam-pots
10 Where briars scratched and wet grass bleached our boots.
Round hayfields, cornfields and potato-drills
We trekked and picked until the cans were full,
Until the tinkling bottom had been covered
With green ones, and on top big dark blobs burned
15 Like a plate of eyes. Our hands were peppered
With thorn pricks, our palms sticky as Bluebeard's*

We hoarded the fresh berries in the byre
But when the bath was filled we found a fur,
A rat-grey fungus, glutting on our cache.
20 The juice was stinking too. Once off the bush
The fruit fermented, the sweet flesh would turn sour.
I always felt like crying. It wasn't fair
That all the lovely canfuls smelt of rot.
Each year I hoped they'd keep, knew they would not.

Seamus Heaney

*Bluebeard was a folk tale villain famous for murdering his wives.

QUESTIONS

Marks

Analysis

1. Why is the poem divided into two sections?
Your answer should deal briefly with the content of each section. 3
2. In lines 2–8 the poet illustrates the difference between the ripe and the unripe berries.
Quoting at least **two** examples show how the poet's choice of imagery makes this difference clear. 4
3. Explain how any **two** of the following words help to recreate a child's experience of picking blackberries (brambles):
"trekked" (line 12)
"tinkling" (line 13)
"peppered" (line 15) 4
4. Look at lines 14–16.
How do the images contained in these lines suggest a sense of wrongdoing? 4
5. By close reference to any two poetic techniques used in lines 18–21 (such as word-choice, imagery, sound, structure . . .), show how the poet reinforces the impression of decay. 4

Appreciation

6. (a) In the last three lines of the poem the narration changes from first person plural to first person singular.
What effect does this change have on you as a reader of the poem? 1
(b) In what other ways are the last three lines (22–24) an effective conclusion to the poem?
You should refer both to content and to poetic techniques. 4
7. Referring to those features of the poem which impressed you most, show how the poet uses a childhood experience to comment on human nature. 6

Total (30)

[END OF PART (a)—TEXTUAL ANALYSIS]

PART (b)—CRITICAL ESSAY

You should attempt **one** question only, taken from any section. Write the number of the question you attempt in the margin of your answer book.

DRAMA

1. Choose a play which explores an issue of a social, political or religious nature.
How does the playwright present the play in such a way as to convince you of the importance of the issue?
In your answer you must refer to the text and to at least **two** of: theme, characterisation, staging, outcome, key scene(s).
2. Choose a play in which the relationship between two main characters either improves, or deteriorates.
Trace the change in the relationship and show what effect this has on the events and on the other characters in the play.
In your answer you must refer to the text and to at least **two** of: plot, characterisation, key scene(s), dialogue, conflict.
3. Choose a scene which forms the climax of a play.
Briefly describe the events of the scene, and then go on to show to what extent the scene you have described seems to you to be important in dictating the final events of the play.
In your answer you must refer closely to the text and to at least **two** of: structure, plot, characterisation, outcome.

PROSE

4. Choose a novel (or short story) in which a main character becomes steadily more isolated.
How does the increasing isolation affect the character's attitudes, actions and self-knowledge and your sympathies for him/her?
In your answer you must refer closely to the text and to at least **two** of: characterisation, theme, plot, narrative stance.
5. A short story often ends in a surprising but satisfying way.
Concentrating on the ending of a story, explain the success of the ending for you.
In your answer you must refer closely to the text and to at least **two** of: structure, plot, conflict, characterisation.
6. Choose a novel or a non-fiction book dealing with travel where the sense of place and/or people created is an important element.
Show how, in your opinion, this element of the book is central to your appreciation of the ideas or themes of the book.
In your answer you must refer closely to the text and to at least **two** of: setting, characterisation, quality of writing, theme.

POETRY

7. Choose a poem which starts with a description of an everyday event or incident, but which then explores more serious issues.
Discuss how effectively the poet uses the initial particular incident to lead to a general or universal statement.
In your answer you must refer closely to the text and to at least **two** of: theme, structure, word-choice, imagery.
8. Choose a poem in which a particular mood such as joy, anger, sorrow is created.
State what the mood is and show how the poet has created it effectively for you.
In your answer you must refer closely to the text and to at least **two** of: imagery, word-choice, tone, sound.
9. Choose a poem which successfully describes a place, **or** a person, **or** an animal.
Show how the important features of the subject of the poem are illustrated in such a way as to make an impact on you.
In your answer you must refer closely to the text and to at least **two** of: word-choice, imagery, characterisation, setting.

MASS MEDIA

10. Choose a film or television drama which contains a sequence of great excitement or tension.
Briefly explain the context of the sequence you have chosen in the film or drama as a whole and go on to show how the excitement or tension you feel is created.
In your answer you must refer closely to the text and to at least **two** of: use of camera, soundtrack, editing, conflict.
11. Family life is the subject of many television dramas, serials, or series. Choose a suitable drama of this type.
Show how relationships within a family are portrayed in a way which catches your interest.
In your answer you must refer closely to the text and to at least **two** of: genre, characterisation, casting, dialogue, clothing.
12. Choose a commercially successful film which is set in Scotland.
What factors, do you think, contributed to its success?
In your answer you must refer closely to the text and to at least **two** of: setting, use of stars, theme, clothing, use of camera, editing.

[END OF QUESTION PAPER]

[C039/SQP071]

Intermediate 2
English
Paper II
Specimen Marking Instructions

NATIONAL
QUALIFICATIONS

Intermediate 2 English

Paper II

Textual Analysis

Specimen Marking Instructions

Analysis

1. ***Why is the poem divided into two sections? Your answer should deal briefly with the content of each section.*** (3)

Idea of contrast or development between the two sections (1)

Actions, fun, activity, anticipation of the actual picking (1)

Anti-climax / moral / lesson / disappointment / guilt / greed / generalisation (1)

2. ***In lines 2 – 8 the poet illustrates the difference between the ripe and the unripe berries. Quoting at least two examples show how the poet’s choice of imagery makes this difference clear.*** (4)

unripe hard as a knot (1)

red ones inked up (1)

ripe glossy purple clot (1)

flesh (was sweet) (1)

summer’s blood ... stains (1)

lust for Picking (1)

1 mark for quotation of an image

1 mark for an appropriate comment on the effectiveness

(the idea of contrast may be implied in the two explanations)

3. ***Explain how any two of the following words help to recreate a child’s experience of picking blackberries (brambles):***

“trekked” (line 12)

“tinkling” (line 13)

“peppered” (line 15)

(4)

In each case:

Explanation of connotation(s) – up to 2 marks

Explanation of relationship with sensual world of childhood – up to 2 marks

4. ***Look at lines 14 – 16. How do the images contained in these lines suggest a sense of wrongdoing?*** (4)

“dark blobs burned like a plate of eyes” – some idea of accusation (2)

“palms sticky as Bluebeard’s” – some idea of guilty blood (2)

Two quotations with a generalised comment encompassing both could gain (3)

Two quotations with no comment (1)

One quotation with no comment (0) – the question asks for images

5. *By close reference to any two poetic techniques used in lines 18 – 21 (such as word – choice, imagery, sound, structure...) show how the poet reinforces the impression of decay.* (4)

identification of technique with reference (1)
explanation of effect (1)
x2 = 4 marks

Appreciation

6. (a) *In the last three lines of the poem the narration changes from first person plural to first person singular. What effect does this change have on you as a reader of the poem?* (1)

Any sensible answer – most probably to do with making personal/creating sympathy/self identification. (1)

- (b) *In what other ways are the last three lines (22 – 24) an effective conclusion to the poem? You should refer both to content and to poetic techniques.* (4)

explanation of simple meaning (1) effectiveness as conclusion (1)
identification of technique (rhyme/sentence structure/syntax of last line/enjambement)
(1) explanation of effectiveness in conclusion (1)

7. *Referring to those features of the poem which impressed you most, show how the poet uses a childhood experience to comment on human nature.* (6)

Mark on merit. This is a mini critical essay asking for personal response, comment on techniques and an understanding of the message of the poem. It would be too mechanical to think of this as 2 + 2 + 2, but there should be coverage of all three areas to gain a good mark.

TOTAL (30)

Critical Essay

The Marking Instructions for this section will be based on performance criteria for Critical Essays.

[END OF MARKING INSTRUCTIONS]